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HOME CRITICISM.

CRITICISM should flourish in this country, if no other form of prose writing meet with favor; for Americans are confessedly an acute and shrewd race. These faculties applied to the judgment of books and authors, by educated men, ought to be made the most of in the absence of original powers and creative genius. Goldsmith has remarked in one of his Essays, that Criticism is more highly cultivated in the decline of the higher productions of art and genius; which opinion, with those who consider American to form a supplement of English Literature, itself in their view effete, and in its very weakest phase, should be allowed as an argument in favor of our position. In the judgment of some of the ablest writers, American critics stand in the most favorable attitude for judging English authors, as perfectly free from bias of any kind, not blinded by patriotism or party, beyond the reach of rivalry, and uninfluenced by malevolence or friendship. Many portions of English Literature are to be recriticised, and that from a new point of view, such as is afforded only to American writers. Especially the contemporary literature of England can be best estimated here, where distance and difference of government place the American critic in the position which would naturally be filled by an English writer of the succeeding generation. In this surely we are the posterity of the present race of English authors, and consequently, can judge more dispassionately and clearly, than might be expected of contemporaries.

But we do not intend to go further into this question at present. Our object now is, to point out the prevailing characters of our home critics. To depict the general defects of our criticisms, rather than to paint the portraits of the few fine critics we have; to show what ought to be avoided more than what we should seek to attain; this is our present endeavor.

What is the character of our criticism? Is it reliable, is it sincere or thoroughly just? We may safely and truly answer, no! It is not reliable, because it is not sincere: it is unjust because deficient in thoroughness. Morally and intellectually it is unsound. Much of it is paltry and shallow, more is spurious and mercenary. It is not sincere: and lacks independence altogether. From personal or party reasons, on some private ground of pique or partiality, from prejudice or from prepossession almost all of our written criticism is, either directly hostile or friendly, towards and on account of the writer, not his book. It is the man not the author or his book, that conciliates or repels: makes friends or enemies, and keeps them through a literary career. This is manifestly wrong. Criticism absolutely just, we hardly have at all.

Puffing and abuse form the two extremes of criticism; the two strings upon which its professors love to play, and incited to do either much more from impulse than any settled design; and so well is this understood, that most newspaper notices have just the influence and tendency of the advertisements for quack medicines, to deceive nobody but the ignorant and simple. "Mr. Orator Puff had two tones to his voice," and so with the newspaper critics, they have but two, also, the one "up high," eulogium; and the other "down low," detraction.

It is not intelligent. Few of those who sit in the seat of judgment are fit for the office;

they should rather sit in the seat of the scornful. And they generally do both, which is the reason their judgments are unjust and ridiculous. Themselves wanting in true literary feeling, in honest enthusiasm, or as honest indignation, in independence, in knowledge, we should not wonder at the vile subterfuges and miserable apologies for criticism, that pass under its name. How many professed literary critics, conductors of literary journals, are adapted to their duties? A printer, or jobber, is not the fit director of such a work, though magazines often fall under the control of such men. From laziness, or want of training, we have few educated critics; a class of writers requiring knowledge of books, more than any other. The poet may rely upon his fancies; the historian on oral tradition; the philosopher may study only his own mind: but the critic must have learning to compare and contrast, to distinguish and divide, to apprehend a variety of talents and topics, authors and manners of writing, and forms of composition.

The want of knowledge has led to the most prominent defect of our criticism—*indiscriminateness*. This is shamefully common. The good are all good alike: the bad, no worse than the worst. Everything like nicety or refinement is lost in a wide and sweeping confusion of epithets. Wycherly has said, in his manly way, that it is wicked to speak well of those who don't deserve to be well spoken of, since the good men are thereby indirectly depreciated. A good man, or writer, can but be so called; while, if a knave passes for a gentleman, the gentleman passes for no better than the knave himself.

The character of the critic is misunderstood. He is not to be carping at every petty fault, but must be able to praise with judgment. He must have a natural capacity for his office. "The true critic is as much fitted, by nature and education, for his office, as the poet is for his. With him, too, he must have a cordial sympathy, and a heart open to all the impulses of goodness and beauty. Truth and justice should be his leading guides, not pleasure or fancy; yet, to express the noblest truth, he must be much more than an exact didactic writer: an able critic of Locke will prove but an indifferent judge of Milton. Locke himself made sad havoc when he attempted poetical criticism. To be truly fair, the critic must have an intimate sympathy with his authors; Lamb, only, could write cordially of Donne and Burton. Hazlitt is the best expounder of Abraham Tucker, and John Buncle, Rousseau, the novelists and essayists. Hunt is best in writing on Chaucer, and Milton's minor poems."

American criticism should be principally directed to American writers, and their contemporaries, as well as to living European authors. American criticism of an English book should be so far impartial, that no review or notice of it should be read by the critic before he has finished his work, which should be entirely individual.

We have had as much imitation and plagiarism of foreign criticism, as of foreign original writing. The reviewers have shown, at least, as much deference as the poets, to their English brethren, and we are not sure that they have not been still more servile and dependent.

The reader can readily enumerate, on his fingers, the good, the fine, the just critics we have, while to enumerate the trifling, the malignant, the shallow, the illiterate, almost transcends the powers of numbers.

Reviews.

A System of Intellectual Philosophy. By Rev. Asa Mahan, President and Professor of Intellectual and Moral Philosophy, in the Oberlin Collegiate Institute. Second edition. New York: Harper & Brothers, 1847. Pp. 330.

We have examined, with great care, this volume, and consider it, in many respects, of great excellence. Much that it contains is derived from the labors of three of the profoundest and truest thinkers of modern times, Kant, Cousin, and Coleridge; and the author acknowledges his indebtedness in the best possible taste. Nor has this been done by merely copying, but, rather, by fusing the ideas and modifying the conclusions of these writers. It is a great mistake to suppose that the operations of the mind constituted a problem, of which each philosopher was required to present a solution, to show his ingenuity, and amaze his reader. Originality, however pleasant it may be to display before admiring scholars, when divested of the charm of novelty, is seen to be less powerful than truth in the acquisition of fame, and far beneath it in utility to mankind. For this reason we approve of the course of Professor Mahan in using the arguments of others, as far as they agreed with his own conclusions, and, likewise, because a knowledge of the author who first or best brought forward a mental theory, is of value to the student. Of course, as the follower, in some respects, of the great men above named, the author finds that in the mind, which, although springing up with the experience of phenomena, is beyond phenomena. To see in the soul the abode of law and harmony, and to view her as the interpreter of that harmony, is to think nobly of the soul. The method of Kant, his careful and exact analysis, unrivaled for close and anatomizing accuracy, fitted him for discovery in mental philosophy. Prescribing the rules of investigation, he may be styled the logician of the science. The liberal and far-reaching mind of Cousin is rather inclined to generalization than to analysis. He has sought to combine the truths contained in the labyrinthine toils of his predecessors, and, from a central point, give a form and system to philosophy—thus he has been emphatically a critic. The powerful but irregular mind of Coleridge has seized upon isolated points of the great inquiry; upon some he has thrown the dazzling light of his poetic fire, while others have been left in still greater obscurity. Attractive, with all the grace of persuasion, and filled with enthusiasm, he is the panegyrist rather than the teacher of truth.

The author, in his introduction, very properly dwells upon the high importance of the study. Truly, that knowledge is of paramount interest, when it concerns the soul, duty, immortality, and God; doubly valuable, since gained by thought, and thought is the highway to perfection. We are exhorted to be careful as it regards the method we adopt in our investigation; and, assuredly, this advice is good, for almost all the errors and vain speculations of men have resulted from a neglect of it. When conclusions have been reached, it is a difficult matter to retrace our steps and begin anew, and particularly in philosophy. What may be considered the key-note of Professor Mahan's volume, is the test brought forward by Cousin, that an appeal to Consciousness must be decisive in all matters touching psychology. For this, Cousin receives the highest laudation of the author, and is compared

with Bacon. Cousin does deserve high praise; but we think that others had instinctively and unwaveringly followed this principle before his time; nay, the much-abused Locke would, doubtless, have sanctioned it. With the three grand classes of mental phenomena, presented by Consciousness, perceptions, thoughts, and volitions, we begin the solution of the question,—What can we know? And the facts of Consciousness must furnish the answer, and the only answer. Let us proceed one step, and we find some of our thoughts contingent, and capable of being considered annihilated; others, as space and time—necessary and persistent. Space and time, Kant considers as the ground and condition of experience and fundamental laws of the sense, and nothing more. Our author greatly blames the philosopher for this view, and furnishes an argument, from the consideration of space and time, as the logical antecedents of the phenomena of sense, that they, of necessity, must be laws of things in themselves, and of objective weight. It seems as if the words of Kant, in regarding our knowledge to consist entirely of phenomena, and the necessary laws of the thinking subject, were hardly treated. He merely asserts that phenomena are not noumena, or things in themselves; that each effect must have a cause, and not only so, but that cause must be a different thing from the effect. In this way the triumphant quotation of Dr. Murdoch seems, in its commencement, very much like a *petitio principii*, the furthest remove from a triumph in the contests of philosophy. He, Dr. Murdoch, asks, "Can reason any more conceive, *a priori*, of a necessity for phenomena to exist only in time and space, than for noumena to exist in the same manner?" We answer, time and space are the modes and laws whereby phenomena do dwell in the mind and noumena, the unknown causes of phenomena. Although of necessity when attempted to be invisable they must be thought in space or time, yet being of entirely different nature from phenomena, it is improper to extend the condition of space or time to them. The mind is not presented by consciousness as in space nor are the unknown causes of phenomena, except by making a picture of the same, and giving them local habitations as well as names. And after this has been done, we shall find the conception only the recollection of phenomena. Is there in the term logical antecedent anything more than condition of experience? Does not the term logical indicate its subjective character? Could we conceive a body as annihilated if the persistent idea of space clung to its essence? We do not think that the sage of Koningsburg meant any more than to deny objective truth, knowledge, "*an sich selbst*" to the intuitions of the sense. These intuitions are, so far as we are concerned, truths, realities, necessary truths; Consciousness supplies us with light, we see it there, it is useful, and we bless it. But the ray that illuminates a universe for the eye, is light nowhere else, it is felt nowhere else, but only in that organ whose law is to receive it. Of that light, in itself, we know nothing; whether arrowy particles or waves in an ethereal ocean, the Consciousness of the receptivity gives us no clue. So it is of the laws of the mind. How is it possible to conceive that consciousness can go forth from itself on the one hand into the essence of the mind, on the other into the world of essences? In its very nature its intuitions are subjective. It may be urged that the affirmations of the practical Reason are considered in a higher point of view as being truths in themselves; and so far as acts of the

will are concerned, the law of the will, being necessarily involved in the act itself, is a truth in the very nature of the object itself. But the question in these affirmations is not, what is the active principle of the Volition, it is, how shall I act? And thus the laws of the activity of the will bear the same relation to individual acts, that space and time do to phenomena.

We were much pleased with the observations under the head of the Imagination, although we thought in the range of imaginative writers, perhaps those better known out of the limits of a particular church, might have been quoted, nor need the author, though a clergyman, have feared to quote other than religious poets. The Imagination, as the organ of ideals, is exceedingly well analysed, and is a subject well worthy attention.

In the same judicious manner the grand error of Cousin, in claiming for the Reason an impersonality, and a separation from the other faculties as not belonging to the mind, is reviewed and exposed. The error is almost pardonable, since Reason holds the tables of the law of purity, justice, and mercy, since she speaks authoritatively, since she promises so benignantly. Yet Consciousness disclaims the assertion of the eloquent philosopher; the argument that Reason would give unconditioned truths if divine, is a light that disproves at once the error of Cousin, and gives value to the conditioned truths of the sense before spoken of.

In treating on the Eclecticism of the same philosopher, our author, we think, misapprehends him. He does not mean to pick up a bit of Sensualism and a morsel of Transcendentalism, and unite them, he does not mean to mingle systems, but this where a philosopher has properly explained a particular fact of consciousness, let us adopt his solution. This is true eclecticism, and this is the basis of the excellent work of our author himself.

The remarks on common sense are practical, and embody the great truth, that the affirmations of the mind are realities and are thus viewed by the mass of mankind, let metaphysicians dispute, the mass answer, "our senses, and our reason gives us realities and truths," and they are right. Subjective truth is the very synonym of their assertion.

The conclusion of the work is devoted to miscellaneous topics, and among these, the idea of God as revealed by the Consciousness is considered. The idea of God the Creator is among the intuitions of the Sense, the idea of God the Law-giver is an intuition of the Reason. As in the Sense, we describe substance by its phenomena, so all we know of God is derived from a contemplation of the law he has given us to be the guide of our actions. This law aiming not merely at universal happiness but universal worthiness, in its ideal presents the attributes, so far as we know, of the Law-giver. That his revelation to our race corresponds to the ideal proves both the one and the other. It becomes us now to ask, is there a doubt of the existence of God or our own existence? We answer that our knowledge is complete and perfect, considering that we are finite; an inspired philosopher has said of this knowledge that it is now as "through a glass darkly," and yet it is all sufficient to guide us in the path of duty.

With the remarks on Theology we cordially assent, and hope that the author will attempt a work he sees the necessity of so clearly, and the foundations of which must rest upon the sound basis of a true system of psychology. Such a work, although the same sources of correction would not be so immediately at

hand, and although as a first attempt it must necessarily be imperfect, if executed with the same clearness, judgment, and love of truth, displayed in the present, would be eminently useful. The Spirit of the Age, tired of the antiquated treatises on this subject, grieved that dulness should usurp the regions of highest thought, anticipates the growth of a Science, indications of the proper mode of treating which may be found in the works of Hooker, Milton, and Taylor.

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Mr. Alexander Everett has gone through much the same course, and with almost equal éclat; we are not aware that he was a popular pulpit orator, nor that he went to Congress; but he has filled successively, the offices of Clergyman, Editor, President of a College, and Diplomatist.

The volume of Edward Everett is filled with essays, addresses, &c., addressed to the audiences at the Mechanics' Institute and similar societies of Boston; where, in his Lectures, his aim always appears to have been the improvement of artisans, and of making labor intelligent, to stimulate the invention of workingmen, to give them an object above the supply of those common wants which render labor necessary, but which does not give it a character of refinement or elevation, such as science or philosophy imparts.—The Miscellanies of Alexander Everett are truly such, being essays (articles in reviews) on topics of history, literature, manners, philosophy; sensible discussions couched in a clear, readable, and sometimes graceful style.

The leading trait in the addresses of Edward Everett is a graceful didacticism, somewhat trite and commonplace it must be confessed, both as to topics and the manner of presenting them; he is too fond of recurring to certain stereotyped instances of industry and perseverance; yet if superficial, he is always correct and pleasing, his matter tells far more effectively in a spoken address (most of the present essays first appeared in that form) than in an elaborate article. His personal presence, carriage, and elevation, make up for want of boldness of views, for an almost utter want of imagination and fancy, and power of thought.

Force, Everett has next to none, nor has he any degree of fancy, beyond an occasional streak of ingenuity in illustrating the least possible satiric sting, a glimpse of pleasantry. These papers are chiefly made up of facts and illustrations, very neatly compiled with care,

"All rang'd with order, and disposed with grace,"

to confirm some popular principle or to set off an obvious sentiment.—The ground-work of his addresses into which these facts are woven, is very plain sense and very thin sentiment elegantly dressed up. His muse is an ordinary looking, economical, neat-handed housewife, with a pleasant voice, clean, dressed like a lady, and with agreeable manners.

Everett appears in his works, purely as a teacher, dogmatical and direct, his dogmatism (never obtrusive) and his didacticism being covered and wrapped up in the folds of his insinuating style. He is an accomplished rhetorician.

As a polished gentleman, man of business, diplomatist, and classical scholar, Everett stands "*primus inter primos*"; we speak only of the author and of the volume before us. We know little of Mr Everett as the editor of the *North American*, but we presume he was at least the equal of the Sparkses and Palfreys who succeeded him.

Alexander Everett is generally considered a man of more varied acquirements, as to the languages, literature, and philosophy of the nations of Europe—equally a statesman and man of business; originally, too, both Unitarians, and clergymen, and New Englanders; of much the same cast of mind and talent with his distinguished brother, only perhaps less airy and graceful in point of style. The brothers may be fairly considered as representing a particular phase of American literature, thus far, and as confirming certain established strictures upon it.

They represent the *New Englandism* of American writers, the provincial and parochial character, aim, and tendency of the *North American Review*; they represent the intellectual Unitarian sect, and the large body of respectable prose writers of this country, the literary orators, lecturers, critics, scholars, translators. They have carried taste, in its lowest form (cold and cautious), to its point of perfection, and they have exhibited all the marks of colonial writers; good and sensible writers, they are yet no more American (albeit Alexander Everett has written largely of American literature, and Edward Everett has dwelt on the physical features of the country), than if writing from Ireland or the Island of Jamaica, or any other portion of the British possessions.

We have a few words to say on both of these topics. *New Englandism* has certainly made our writers imitative, constrained, tasteful, and timid. That portion of our country, more English and as decidedly sectional, perhaps more so, than either the South or the West, is certainly far better educated, more intellectual and more desirous of literary fame than either. As a district, New England has (as a matter of fact) produced on a fair allowance two-thirds of the best writers we have yet to show. We say this, though native born New Yorkers, and proud of Irving and Cooper, still the foremost American classics; we say this with a full knowledge of our best men here. The cause for this superiority lies in their exclusiveness and the sober qualities of the Yankee character, inherited from a peculiar race of men, earnest and rigorous; the absence, almost entire, of public amuse-

ments, held there formerly in disgrace, and now little more than barely allowed; the fact of the establishment, in that part of the country, first of all, of universities and schools. We had no Harvards, Yales, or Berkleys. Our Dutch ancestors were not generally lovers of literature, either here or in the mother country (for though Holland was full of learned men, it has rarely had popular cosmopolitan writers); commerce, thrift, comfortable living, quiet, chiefly occupied their attention, not the quarrels nor the amenities of literature.

The looking constantly to England gave its provincial tone to the writers of New England, and encouraged imitation, a trait in our writers almost universal. We have had American counterfeits of every English writer of this century, from Scott down to the conductors of the most scurrilous English Sunday newspapers. Too often, an inferior writer has been the model, and from being surpassed perhaps by his American copyist, some have come to place American literature on a par with, or above English.

The Everetts may be regarded as representing the force of the Unitarians who have yet much stronger men to boast of, and who, as including the most intellectual class of Americans, are entitled at least to respectful mention. They count among them now, Bryant, Webster, the Sedgwicks, Mrs. Kirkland, the Everetts, Dewey, Bancroft—and formerly Channing and the Wares, Emerson, Brownson, and a number of individuals less able and less well known, yet intelligent and accomplished characters. *Rationalism*, a love of dialectics and of speculative inquiry, together with much elegance of taste, variety of information and skill in writing, distinguish this sect, and these are qualities and tendencies that curb the fancy and check the flights of imagination. They have, hence, but one true Poet (we think) of their communion; most of them are reasoners, critics, scholars, lecturers, essayists, speculative philosophers. They address the understanding or the moral sentiment; rarely appeal to the feelings; still less frequently to the imagination. Hence, their writers are apt to be tame and cautious; they are accurate and neat, but cold and superficial. They have no passion, not much enthusiasm, nor any marked individuality. Channing's eloquence is noble declamatory sentiment, not the fire of native eloquence. Webster's is closely logical, and the eloquence of a first rate lawyer, or else of the same tone and kind as Channing's. These are their greatest orators.

The style and reach of thought and rhetorical skill of the Everetts (in a lower degree) are much the same; and we think any judicious reader must confess, that we have told only the truth, without circumlocution or evasion respecting these gentlemen; who, both as writers, scholars, public characters, and private gentlemen, deserve well of their countrymen, though merely as writers we should place them lower than in their other characters; not overlooking, in recording their best qualities, in a literary point of view, of elegance of mind and style, general justness and propriety of sentiment, with much varied acquisition.

THE AMERICAN MECHANIC.

The American Mechanic and Workingman.
By James W. Alexander. New York & Philadelphia. William S. Martien.

In a former existence—for reviewers are subject to metempsychosis—we remember doing our best to recommend the excellent works embraced under the above title, to the notice

of those for whose especial benefit they were written. "Charles Quill's" good humor, hearty sympathy, and pure and high-toned principle, spoke out in every page; and we set him down as one of those who, having experienced the perils of the way, feel their heart warm towards those who are just setting out, and think no effort too great which shall spare the beginner some of the severe teachings of experience. When we learned that it was a clergyman who had found leisure, amidst arduous parochial duties, to light this long line of beacons, and set up these kindly walls, "on the right hand and on the left," we were still better pleased, and we hoped his tribe might increase. No strait-laced sanctimony of expression, no pedantic technicality, betrays the professional man. All is direct, closely personal, and full of love as well as truth; while the whole is tingued by a vivacity, which is as valuable as it is rare in a book of instruction. As to this point, the author says in his preface, "If unhappily the book should fall into the hands of any exceedingly grave critics, of such 'vinegar aspect' as to be scandalized by its occasional playfulness, the author will endeavor to be more strait in his future labors"—we hope not;—"remembering Boswell's famous anecdote. It is related of the great Dr. Clarke, that when, in one of his leisure hours, he was unbending himself with a few of his friends, in the most playful and frolicsome manner, he observed Beau Nash coming; upon which he suddenly stopped; 'My boys,' said he, 'let us be grave; here comes a fool.'"

The promise of hope thus given in the preface is well kept. Throughout, the great truth

That Beauty, Good, and Knowledge, are three sisters,
That doat upon each other; friends to man,
Living together under the same roof,
And never can be sundered without tears—

is recognised. There is no advocacy of sawdust bread or bone soup for the sake of economy. The workingman is considered as a whole man, with all the tastes and feelings that go to the making of the man of thousands, and he is encouraged to keep alive and feed these gentle and humanizing tastes and sentiments, by all honest and prudent means. If Dr. Alexander were one of the City's fathers, instead of being only one of its benefactors, we do not believe he would vote against the provision of public pleasure-grounds for the laboring classes;—places where the people and their children could stretch their cramped limbs, and inhale now and then a breath of air that had never been in a chimney. His "democratic principles" might be, like his religion, "nothing to speak of," but we doubt not the masses would feel the benefit of them in many a way, never even attempted by the mere politician.

Is it not strange that in a country like ours, the classes which form the staple of the population—make and unmake rulers at their pleasure—hold in their hands the destinies of the nation, and contain within their ranks the elements of our future glory—should carelessly see themselves shorn of their just rights, and condemned to sordid and uncheered toil, through the mere indifference of those who hold office by their choice? Books like these will teach them better notions. Pictures of what they might be and what they ought to be, will suggest mortifying contrasts with what they are; and the desire to enjoy what they fairly earn, will lead in time to rational provision for such enjoyment.

The world is certainly more and more sensible of the truth that there is no wisdom, and of course no poetry, in exclusiveness; and that to promote the happiness of the masses is to

promote that very improvement which will qualify them for enjoying those high and ennobling pleasures now so prized by the few.

Dr. Alexander tells of a mechanic—a coach painter—who, having to walk five miles to do a piece of work, travelled the whole distance reading a quarto volume of Hobhouse's *Travels*. "An octavo or duodecimo would have done as well perhaps, but he was a devourer of books. Attached to his easel, one was sure to find an open volume. He had made himself master of the French language, and had perused its chief treasures. There was nothing in the whole circle of English literature, so far as it is traversed by professed scholars, with which he was not familiar. He was fully suited to mingle with any group of literary or scientific men. He was a man of poetic tendencies, living habitually above the defiling influences of a sordid world, and seeking his pleasures in a region beyond the visible horizon of daily scenes. He was an open professor of the Christian faith, which he exemplified by a life of purity, patience, and benevolence." These particulars we select from a very interesting sketch, which concludes thus: "What was there in the case of August, which should deter any young man of ordinary parts from attempting to gain the same eminence? He was a man of the people; he was under the necessity of daily labor for his support; yet he made himself respected by the most accomplished scholars around him, as a man of mental culture. There was no magic in this. Do as he did, and you will have the same respectability, the same pleasures, and, perhaps, the same knowledge. Seek your pleasures in mental pursuits; discipline your intellect; READ—READ—READ—and you will find yourself soon in a new world."

We can but touch upon these excellent little volumes, for the variety which they contain forbids all hope of giving a just idea of their contents without numerous extracts. We hope their circulation will widen until better books of the same kind are written, which is allowing them a long lease of public favor; and we would sincerely advise each reader of the *Literary World* to make a present of the "American Mechanic and Working-man," to some young operative of his acquaintance.

A kindred work for the "American Seamstress," would be a suitable and useful pendant to these volumes; and a lady of our acquaintance is thinking seriously of such an attempt, unless Dr. Alexander should supply the want himself.

TRINITY CHURCH—NEW YORK.

History of Trinity Church, New York. By the Rev. William Berrian, D.D. 8vo. pp. 386. Stanford & Swords.

This volume presents a respectable historical sketch, of the statistical kind, of interest to New York, the members of this ancient parish, and of the Episcopal Church generally. Trinity is, in truth, the mother of the church in the State of New York at least, and, we believe, of the early colonial church in this country, of the dioceses north of Virginia.

Dr. Berrian, the present rector of the church, and connected with it from his youth, has given a plain and unpretending narrative of facts, from the time of its origin and early growth, to its present wealth and importance. Interspersed, throughout the book, are many personal reminiscences of the compiler, which, although, not always new, carry additional weight in confirming previous reports of the condition of things, here, in New York, nearly half a century back. And there occur, also,

very frequently, personal sketches of old times, and well-known public characters, that give an additional value to the book.

The old countries of Europe are full of histories of towns, counties, provinces, parishes, &c.; and, even with us, a library of several hundred volumes of collections of American history might be easily brought together, most of them valueless to the general reader, yet possessing an interest for local inquirers and antiquaries. We have our fair share of excellent historical writing, as well as a great deal of commonplace research, which is useful when closely scrutinized and thoroughly sifted, as material for historical speculation, narrative, or criticism. All, for instance, really worth preserving in this stout octavo, by the historian, could be compressed into a chapter. Yet we are not sorry to see this sensible compilation, relating to the ancient Corporation of Trinity, a church important in influence and character, in its architectural pretension, and among the foremost in its line of good, able, and zealous clergy; the oldest Episcopal church (we believe) of the free States, and which, as in its former state, it was one of our few real antiquities, now in its present beauty, presents, to the eye of an untravelled American (with, perhaps, the exceptions of the cathedral at Montreal, which is superior only in size, of itself a grand feature in church architecture, too slightly considered by us, yet much inferior in richness, and the cathedral of Mexico), the noblest consecrated building on our continent.

Our curious, old, quaint Dutch buildings are gone, and we believe not one old church remains, save the venerable piece of picturesque plainness, the negro church in Frankfort street. The first Methodist church in this country, on John street, between William and Nassau, whose walls had resounded to the impetuous rhetoric of Whitfield, and the milder ardor of Summerfield, whom we remember, like most of our churches of any date, was burnt or pulled down twice.

An interesting paper might be made up from picturesque facts, connected with the churches of New York, of so many nations and creeds. There are between 190 and 200 churches in this city. The larger sects are the Methodists and Baptists in point of numbers, though the Episcopal Church counts more churches, in many instances among our finest buildings. Of these about one quarter have free sittings. The Roman Catholics have sixteen churches; the Jews have nine synagogues. So rich a body ought to have at least one magnificent Temple. Then we have every possible form of worship from the Unitarian to the Mormon; the numberless shades of Baptist belief, the Presbyterians, Reformed Dutch (the original church of Mon-a-tun), Universalists, Lutherans, Swedenborgians, Quakers, &c., three Welsh churches, as many French, some ten Negro, and from ten to fifteen German.

To return to the present history, a faithful abstract of the facts of the volume appears in the *Tribune*, which we copy entire, acknowledging our obligations to that journal.

"In the fifth year of the reign of William and Mary, 1697, a royal grant and confirmation were made of a 'certain church and steeple, lately built in the city of New York, together with a certain piece of ground adjoining thereto, being in or near to a street without the north gate of the said city, commonly called and known by the name of Broadway.'

"In 1705, in the reign of Queen Anne, a grant was made to Trinity Church 'of a tract of land then called the Queen's Farm, lying on

the west side of Manahatta Island, and extending from St. Paul's Chapel northwardly along the river to Skinner's road,' now Christopher street. This property, which was then literally what it was called, a farm, and which was comparatively of little value, has long since been a compact part of the city.

"As soon as this charter was procured, active measures were taken for carrying on the building of the church. The estate of the Corporation at that time was totally unproductive, and in order to 'finish a church and steeple and provide a clerk and one or more bells,' such sums of money as were necessary to accomplish the premises were to be 'charged upon all and every of the inhabitants in the said parish, to be by them paid in seven years by twenty-eight quarterly payments.' The subscriptions were small, and not always payable in money. Peter Schuyler subscribed 'five pounds to be paid in boards,' and Samuel Burte, by an order of the Vestry, was to 'goe down to Huntington with all expedition, and purchase all the oyster shell lime he can get there, not to exceed the rate of 8 or 9 shillings per load, and that his expenses of travelling and horse be defrayed out of the public stock, he desiring nothing for his time or trouble.'

"The church was originally a small square edifice, but was enlarged in 1737, and described as pleasantly situated upon the bank of Hudson's River.

"The first Rector was Rev. Mr. Vesey, who continued in the discharge of his duties for fifty years, 'esteemed and loved both for his ministry and good life.' He was succeeded by Rev. Henry Barclay, the grandfather of Mr. Anthony Barclay, the present British Consul.

"The first person appointed sexton in Trinity Church was 'Nicholas Fielding, of honest behavior and conversation, who offered his services gratis,' on which account probably it was that the Vestry ordered 'Mr. Tahlil to provide the sexton's boy a waistcoat, colored breeches, shoes, stockings, hat and neckcloths.' The fees of the sexton were

"For ringing the bell for a funeral, three shillings.

"For making a grave, six shillings.

"For every marriage, three shillings and six pence.

"Ordered, That every stranger pay double.

"St. George's Chapel, in Beekman st., was opened in July, 1752, as a Chapel of Ease to Trinity. It was destroyed by fire in January, 1814, but was rebuilt in the following year. It separated from Trinity in 1811, and was endowed by Trinity with grants of land which at this time are worth \$220,000.

"About the year 1748, a Public School was completed by the Vestry, but it was no sooner finished than by some unaccountable accident it was burnt to the ground. The fire was communicated to the spire of Trinity, which would have occasioned its total destruction, but for the extraordinary exertions of some bold and active persons. It was therefore ordered by the Vestry that Col. Robinson, Mr. Holland, and Mr. Chambers, be a committee to inquire who were in a particular manner active in putting out the fire; they accordingly reported—

"That Davis Hunt was the first man in the steeple, and he put out the two lowermost fires, being assisted by a fat man whose name he does not know. Andrew Gotier and Francis Davison put out the uppermost flame in the spire; Robinson, a tobacconist, put out the third flame in the spire, and Davison and Cornelius McCarty put out the flames on the cornish. Mr. Kippin, the blacksmith, was all the time on the roof of the church, and that Mr. Gotier was also there

with him. *Whereupon* it was ordered that the committee meet the several persons and distribute among them the sum of fifty pounds."

"In the month of September, 1776, several persons, disaffected, as it was supposed, to the government, set fire to the city in different places, which raged with the utmost fury until it had consumed about one thousand houses. In this conflagration, Trinity Church, with the rector's house and the new charity school, were all laid in ashes. The church was rebuilt on the site of the former, in the year 1788.

"The building of St. John's Chapel was commenced in 1803, and completed in 1807, at a cost of \$172,833 64.

"The building of St. Paul's Chapel was commenced in 1763, and completed in 1766. In beauty of design, justness of proportion, and tasteful embellishment, it was unequalled, at the time, throughout our country, and in this style of architecture has not been surpassed to the present day.

"In the year 1839, it was discovered that the tower of the Trinity Church was unsafe; that the spire, being of wood, was much decayed, and it was resolved to build a new church edifice. The stone for the new building is from Little Falls, New Jersey. The mason work was done by the day, under the charge of Mr. Vandenburg. Mr. Upjohn was the architect. The organ was built by Mr. Erben, and cost \$11,251 72. The clock cost \$4,344. And the whole expense of the building, including organ, furniture, &c., was \$358,629 94.

"The aggregate amount of the gifts, loans, and grants of Trinity Church, rating their lands at their present prices, exceeds \$2,000,000. The value of the property now owned by Trinity is generally over estimated. It is probably not far from \$1,000,000, though a large portion of it consists in lands which are leased out on long leases, at but nominal rates. The church also is in debt to the amount of \$440,000."

To this interesting narrative we need only add, that the volume is well printed, and properly illustrated with engravings of the old and new churches of Trinity, and its kindred parishes.

Aunt Kitty's Tales. By Miss M. J. McIntosh, author of "Two Lives, or To Seem and To Be," &c. New York: Appleton & Co.

AUNT KITTY must not be confounded with the dull story-tellers, who eke out their scanty invention with prosy moralizing, and ring the changes so unceasingly on certain truisms, that we long, in spite of ourselves, for something wicked, by way of variety. She follows in Miss Edgeworth's wake, adding, from her own stores, an unaffected and habitual reference to religious motives and sanctions. The tales in this pretty volume have the even flow of ordinary life, while all the objects that interest children are brought in naturally, and made to create incidents and to give occasion for displays of character and the insinuation of instruction. Children talk like children, and parents and good aunts sometimes open their mouths without preaching,—a commendation which we could hardly bestow, without violation of the critical conscience, on many of the well-intended stories of this class. It is the habit of many of our good-story tellers to pour practical contempt upon the great teachings of life, by standing by, on all occasions, to interpret, in portentous prose, the very occurrences which Providence intends shall interpret themselves—giving young people the

very injurious lesson that nothing is too sacred to be talked over and commented upon. If this is odious in point of taste, it is most reprehensible in point of reverence. How many things must be felt—not spoken; and how levelling and desecrating the vulgarity which forgets this distinction. Aunt Kitty is evidently a person of no less delicacy than piety,—of no less good sense than zeal; and we are glad to be able heartily to commend her volumes, since we are sometimes constrained to censure those which evince equal good intention.

Elementary Astronomy; accompanied by sixteen colored Maps, and designed to illustrate the Mechanism of the Heavens, and for the use of Public Lecturers, Private Learners, Academies and Schools. By H. Mattison. New York: Huntington & Savage. 1847.

Or late an increased interest has been felt by the public in the results of Astronomical science, and the maps and the accompanying volume come in very good time to satisfy the demand. Some knowledge of astronomy is so indispensable to a proper understanding of geography and so necessary in order to satisfy natural curiosity, that the man is a marvel of stupidity that would willingly remain entirely ignorant. The leading truths of the science are peculiarly adapted to improve the minds of children, their imaginations are warmed by the stupendous physical displays of the mechanism of the Heavens, and their longing for the wonderful fully gratified. The power of visible representations in fastening upon their minds information is well known. The principal mechanical problems of the solar system, the telescopic appearances of the planets, the comets, and the wonders of the stellar heavens, are illustrated by the maps. The value of such maps in the study of astronomy cannot be overrated, no description can compare with them, it is almost as if the objects themselves were seen; in fact descriptions are only to enable the mind to frame just such representations for itself. A comparison between the description and the drawing of a machine is a perfectly parallel case. The maps are of large size, so as to be adapted for exhibition to an audience or to an entire school, and all the leading problems are elucidated by them.

In fact, to an ingenious teacher many modes of illustration are suggested by the maps, and many analogies to explain difficulties to the young learner. Take the maps of the tides for instance, the subject is well and copiously explained in the text—but the map suggests a plain explanation. The teacher might say; you see a globe of water, if the moon be placed in its vicinity, by virtue of attraction it will draw every particle towards itself; but these particles are at different distances from the moon, hence the globe must be lengthened out or become an oval, but if a solid globe is at the bottom of the original globe of water it will take its position so that its centre coincides with the centre of the oval of water, and thus the waters will be deeper in the direction of the centres of the earth and moon on both sides than at right angles to this direction. If a new attaching body is placed so that its centre is in the direction of the earth's and moon's centres it will tend to lengthen the oval of waters still more, and this lengthening will be the same if the new body be on the same side of the earth that the moon is or the opposite. Thus at the new moon and full moon the same effect is produced by the combined action of the sun and moon in lengthening the oval or deepening the tidal wave. But when the two bodies are placed so that the lines which join their centres respectively and the earth's centre form a right angle, then the tendency is not to unite in lengthening the oval, but to give the water a different figure. The telescopic representations are numerous and full of interest, they satisfy curiosity, and many a person of not only tolerable, but even respectable knowledge in astronomy, from the necessity of

his situation, must be debarred from the gratification of a peep at one of the planets through a telescope. The moon and all the planets are thus represented, the spots on the sun, the rings of Saturn, the stellar nebulae, all the wonders of the telescope are exhibited on these valuable maps. The text book is full of information; every fact of interest, every period, distance, and proportion is given, and all the abstruse problems are carefully discussed and explained in a clear, simple and popular style. In this respect of clear explanation and lucid arrangement as well as copiousness of information, we esteem it the best work of a popular character on the subject. The author is a clergyman, and has spent some years in elaborating and arranging his material; while the publishers have spared no expense in getting up the maps in such a manner as to be most useful. No school district can be considered provided with the means of a good education without possessing these maps, and we venture to say that no teacher of a liberal spirit but will urge it upon his trustees to procure them. The diffusion of knowledge is an end demanded by the spirit of the age and the genius of this nation, and even if the poor boy of our district schools fails to be stimulated to take his place among the aspirants for the honors of science, and does not "outwatch the Bear" at a national observatory; at all events he becomes by the aid of such means a more intelligent man, with cultivated powers of thought and ability to understand. No school and no family but would derive varied information and pleasure from a course of explanatory lectures and studies on the maps, and we hope, as well for the pleasure as the information, that they will become favorites of the public.

Elements of the Philosophy of the Human Mind, in two parts. By Dugald Stewart. Stereotype Edition. Boston: Munroe & Company. 1840.

DUGALD STEWART has been the author of the most popular manuals of philosophy of the present century. A Scotchman, a pleasing writer, and an eclectic, he holds no high rank in the philosophical world; measured with such men as Bacon, Hobbes, Berkeley, Locke, Hume, or Abraham Tucker. He is much inferior to Montaigne, and in a word, he has no *status* as an original thinker or an original writer. Yet he is so much the better fitted for popular teaching as a lucid expositor of greater men, as a college professor. The style of Stewart, when simplest, is pleasing, but too often verbose and heavy; overladen with extraneous ornaments, and mostly commonplace illustrations.

Many who speak of him as the Cicero of the day, himself a man of much the same cast and calibre as a philosopher (we do not speak of the artful orator), do not appear to see that the criticism depreciates the philosopher, who does seem much too solicitous about his style and language. For this reason, he is all the worse writer. A true philosophic style should be sharp and clear, like Hobbes or Mandeville; or clear and plain, like Locke or Paley. Fine writing, in metaphysical or moral investigation, is sadly out of place. It interferes with the thought or argument. Yet it is available in moral eloquence, and here (we think), as well as in æsthetical inquiries, Stewart excels. He is an animated rhetorician on moral themes; pure and elevated in his own character, and commanding personal respect and affection. As an instructor, Stewart stood high; his manners and conversation were those of a high-bred gentleman, and his table was sought as a school of virtue and wisdom. As an intelligent student of philosophy (not always a just or able critic, however, for he made some mistakes, as in estimating the continental writers) and a luminous lecturer on philosophy and the history of opinion, Stewart ranks among the foremost of the Scottish philosophers, or rather Professors of Philosophy (all of them, Reid, Brown, Stewart, including Beattie and Oswald, Hume only excepted, were College Professors).

He is no Bacon or Locke, but an admirer of both, without the force and subtlety of Hobbes, he is without their dangerous errors; by no means as acute as Berkeley or Hume, he has more common sense than either. He is a safe guide, generally, in intellectual philosophy, and altogether so in moral; belonging to the school of Burke and Alison, in matters of taste; imbued indeed with French criticism, natural to a Scottish critic, he is still oftener correct than palpably wrong. He is no Lamb or Hazlitt on such questions, but about equal to Jeffrey.

His works form the best introduction to the study of the masters, in English philosophy—and his reputation is settled as their most rational commentator.

The True Believer; his Character, Duty, and Privileges, elucidated in a series of Discourses. By Rev. Asa Mahan, President of the Oberlin Collegiate Institute, &c. New York: Harper & Brothers, 1847. Pp. 280.

The character of the above discourses is popular, and not scientifically theological. The subject is sufficiently indicated by the title. The qualities that distinguish the life and character of the Christian, are briefly and clearly described. The style of the author is simple and unaffected, and though earnest, is not remarkable. To some it may seem a defect, while others may regard it as a high merit, that the author is continually introducing anecdotes, or illustrations from history, bearing upon the point under discussion. This certainly helps to give a popular character to the book, and a wide circulation and great usefulness, we hope, will be the destiny of the volume.

The Modern Standard Drama. Edited by Epes Sargent. Vol. 5. Taylor & Co.

A very convenient and readable edition of the plays most in demand at the theatres; both new and old. This volume includes Massinger's *New Way to Pay Old Debts*; King John (as acted by the Kean's); Colman's *Clandestine Marriage* (Placide's Lord Ogleby); Knowles' *William Tell* and *Damon and Pythias* (for Forrest); Lovell's *Look before you Leap*; the *Nervous Man* (alas Poor Power!); and the *Day after the Wedding*. There is a tasteful portrait of George Colman.—These are very interesting volumes which Mr. Sargent is preparing. The numbers as they appear are in considerable request at the theatre; when King John was acted, they were almost as common as play bills. The enterprise might reward an edition on superior paper for the library, at a slightly advanced price.

PASSEGES FROM MR. MELVILLE'S "OMOO."

MR. MELVILLE, in his forthcoming book of South Sea Adventures, takes up the thread of his "travel's history" where he left it in Typee, with the escape from the island in a Sidney whaler. We bear the Sidney ship company over many a parallel of the long reach of the Pacific, introduced in the meanwhile to scenes and characters abounding in both the humorous and the picturesque; ending in fine with no less an adventure than a mutiny. This brings all parties up at Tahiti, where the ship's crew is installed in the stocks, a kind of relaxed tropical stocks, with indulgences suited to the climate. There is a great deal of amusing pottering during the captivity, several quaint descriptions, matter on the Missionaries which will be canvassed, a subsequent journey to the interior, and visit to Imeeo, an adjacent island; all in Mr. Melville's attractive style. Availing ourselves of a privileged use of the proof-sheets, we give the reader two sketches; one from the days of Durance, another from the hours of Freedom and Adventure. We shall of course have more to say of the book when it is published.

THE FRENCH PRIESTS PAY THEIR RESPECTS.

A day or two after the events just related, we were lounging in the Calabooza Beretane, when we were honored by a visit from three of the French priests; and as about the only notice ever taken of us by the English missionaries, was their leaving their cards with us in the shape of a package of tracts, we could not help thinking that the Frenchmen, in making a personal call, were at least much better bred.

By this time they had settled themselves down quite near our habitation. A pleasant little stroll down the Broom Road, and a rustic cross peeped through the trees; and soon you came to as charming a place as one would wish to see: a soft knoll, planted with old bread-fruit trees; in front, a savannah, sloping to a grove of palms, and, between these, glimpses of blue, sunny waves.

On the summit of the knoll, was a rude chapel of bamboos; quite small, and surmounted by the cross. Between the canes, at nightfall, the natives stole peeps at a small portable altar, a crucifix to correspond, and gilded candlesticks and censers. Their curiosity carried them no further; nothing could induce them to worship there. Such queer ideas as they entertained, of the hated strangers! Masses and chants were nothing more than evil spells. As for the priests themselves, they were no better than diabolical sorcerers; like those who, in old times, terrified their fathers.

Close by the chapel was a range of native houses, rented from a chief, and handsomely furnished. Here lived the priests; and very comfortably too. They looked sanctimonious enough abroad; but that went for nothing: since, at home, in their retreat, they were a club of Friar Tucks; holding priestly wassail over many a good cup of red brandy, and rising late in the morning.

Pity it was, they couldn't marry—pity for the ladies of the island, I mean, and the cause of morality; for what business had the ecclesiastical old bachelors with such a set of trim little native handmaidens? These damsels were their first converts, and devoted ones they were.

The priests, as I said before, were accounted necromancers: the appearance of two of our three visitors might have justified the conceit.

They were little, dried-up Frenchmen, in long, straight gowns of black cloth, and unsightly three-cornered hats—so preposterously big, that, in putting them on, the reverend fathers seemed extinguishing themselves.

Their companion was dressed differently. He wore a sort of yellow flannel morning-gown, and a broad-brimmed Manilla hat. Large and portly, he was also hale and fifty; with a complexion like an autumnal leaf—handsome blue eyes—fine teeth, and a racy Milesian brogue. In short, he was an Irishman; Father Murphy, by name; and, as such, pretty well known, and thoroughly disliked, throughout all the Protestant missionary settlements in Polynesia. In early youth, he had been sent to a religious seminary in France; and, taking orders there, had but once or twice afterward revisited his native land.

Father Murphy marched up to us briskly; and the first words he uttered were, to ask whether there were any of his countrymen among us. There were two of them; one, a lad of sixteen—a bright, curly-headed rascal—and, being a young Irishman, of course his name was Pat. The other, was an ugly, and rather melancholy-looking scamp; one M'Gee, whose prospects in life had been blasted by a

premature transportation to Sidney. This was the report, at least, though it might have been scandal.

In most of my shipmates were some redeeming qualities; but about M'Gee there was nothing of the kind; and forced to consort with him, I could not help regretting a thousand times that the gallows had been so tardy. As if impelled against her will to send him into the world, Nature had done all she could to insure his being taken for what he was. About the eyes, there was no mistaking him; with a villainous cast in one, they seemed suspicious of each other.

Glancing away from him at once, the bluff priest rested his gaze on the good-humored face of Pat, who, with a pleasant roguishness, was "twiggling" the enormous hats (or "Hytee Belteezers," as land beavers are called by sailors), from under which, like a couple of snails, peeped the two little Frenchmen.

Pat and the priest were both from the same town in Meath; and when this was found out, there was no end to the questions of the latter. To him, Pat seemed a letter from home, and peeped the two little Frenchmen.

After a long talk between these two, and a little broken English from the Frenchmen, our visitors took leave; but Father Murphy had hardly gone a dozen rods, when back he came, inquiring whether we were in want of anything.

"Yes," cried one, "something to eat." Upon this, he promised to send us some fresh wheat bread, of his own baking; a great luxury in Tahiti.

We all felicitated Pat upon picking up such a friend, and told him his fortune was made.

The next morning, a French servant of the priest's made his appearance, with a bundle of clothing for our young Hibernian, and the promised bread for the party. Pat, being out at the knees and elbows, and, like the rest of us, not full inside, the present was acceptable all round.

In the afternoon, Father Murphy himself came along; and, in addition to his previous gifts, gave Pat a good deal of advice: said he was sorry to see him in limbo, and that he would have a talk with the consul about having him set free.

We saw nothing more of him for two or three days; at the end of which time he paid us another call, telling Pat that Wilson was inexorable, having refused to set him at liberty, unless to go aboard the ship. This, the priest now besought him to do forthwith, and so escape the punishment which, it seems, Wilson had been hinting at to his intercessor. Pat, however, was staunch against entreaties; and, with all the ardor of a sophomore sailor, protested his intention to hold out to the last. With none of the meekness of a good little boy about him, the blunt youngster stormed away at such a rate, that it was hard to pacify him; and the priest said no more.

How it came to pass—whether from Murphy's speaking to the consul, or otherwise, we could not tell—but the next day, Pat was sent for by Wilson, and being escorted to the village by our good old keeper, three days elapsed before he returned.

Bent upon reclaiming him, they had taken him on board the ship; feasted him in the cabin; and, finding that of no avail, down they thrust him into the hold, in double irons, and on bread and water. All would not do; and so he was sent back to the Calabooza. Boy that he was, they must have counted upon his being more susceptible to discipline than the rest.

The interest felt in Pat's welfare by his benevolent countryman was very serviceable to the rest of us; especially as we all turned Catholics, and went to mass every morning, much to Captain Bob's consternation. Upon finding it out, he threatened to keep us in the stocks, if we did not desist. He went no further than this though; and so, every few days, we strolled down to the priest's residence, and had a mouthful to eat, and something generous to drink. In particular, Dr. Long Ghost and myself became huge favorites with Pat's friend; and many a time he regaled us from a quaint-looking travelling-case for spirits, stowed away in one corner of his dwelling. It held four square flasks, which, somehow or other, always contained just enough to need emptying. In truth, the fine old Irishman was a rosy fellow in canonicals. His countenance and his soul were always in a glow. It may be ungenerous to reveal his failings, but he often talked thick, and sometimes was perceptibly eccentric in his gait.

I never drink French brandy but I pledge Father Murphy. His health again! And many jolly proselytes may he make in Polynesia!

A DINNER-PARTY IN IMEEO.

It was just in the middle of the merry, mellow afternoon, that they ushered us to dinner, underneath a green shelter of palm boughs, open all round, and so low at the eaves, that we stooped to enter.

Within, the ground was strewn over with aromatic ferns—called “nahee”—freshly gathered; which, stirred under foot, diffused the sweetest odor. On one side was a row of yellow mats, inwrought with fibres of bark, stained a bright red. Here, seated after the fashion of the Turk, we looked out, over a verdant bank, upon the mild, blue, endless Pacific. So far round had we skirted the island, that the view of Tahiti was now intercepted.

Upon the ferns before us were laid several layers of broad, thick “pooroo” leaves;lapping over, one upon the other. And upon these were placed, side by side, newly plucked banana leaves, at least two yards in length, and very wide; the stalks were withdrawn, so as to make them lie flat. This green cloth was set out and garnished, in the manner following:—

First, a number of “pooroo” leaves, by way of plates, were ranged along on one side; and by each was a rustic nut-bowl, half-filled with sea-water, and a Tahitian roll, or small bread-fruit roasted brown. An immense flat calabash, placed in the centre, was heaped up with numberless small packages of moist, steaming leaves: in each was a small fish, baked in the earth, and done to a turn. This pyramid of a dish was flanked on either side by an ornamental calabash. One was brimming with the golden-hued “poee,” or pudding, made from the red plantain of the mountains: the other was stacked up with cakes of the Indian turnip, previously macerated in a mortar, kneaded with the milk of the cocoa-nut, and then baked. In the spaces between the three dishes were piled young cocoa-nuts, stripped of their husks. Their eyes had been opened and enlarged, so that each was a ready-charged goblet.

There was a sort of side-cloth in one corner, upon which, in bright, buff jackets, lay the fat-test of bananas; “avees,” red-ripe; guavas, with the shadows of their crimson pulp flushing through a transparent skin, and almost coming and going there like blushes; oranges, tinged here and there berry-brown; and great, jolly mellons, which rolled about in very port-

liness. Such a heap! All ruddy, ripe, and round—bursting with the good cheer of the tropical soil from which they sprang!

“A land of orchards!” cried the doctor, in a rapture; and he snatched a morsel from a sort of fruit of which gentlemen of the sanguine temperament are remarkably fond; namely, the ripe cherry lips of Miss Day-Born, who stood looking on.

Marharvai allotted seats to his guests, and the meal began. Thinking that his hospitality needed some acknowledgment, I rose, and pledged him in the vegetable wine of the cocoa-nut; merely repeating the ordinary salutation, “Yar onor boyoee.” Sensible that some compliment, after the fashion of white men, was paid him, with a smile, and a courteous flourish of the hand, he bade me be seated. No people, however refined, are more easy and graceful in their manners than the Imeeseo.

The doctor, sitting next our host, now came under his special protection. Laying before his guest one of the packages of fish, Marharvai opened it, and commended its contents to his particular regards. But my comrade was one of those, who, on convivial occasions, can always take care of themselves. He ate an indefinite number of “Pehee Lee Lees” (small fish), his own and next neighbor's bread-fruit; and helped himself to right and left, with all the ease of an accomplished diner-out.

“Paul,” said he, at last, “you don't seem to be getting along; why don't you try the pepper sauce?” and, by way of example, he steeped a morsel of food into his nutful of sea-water. On following suit, I found it quite piquant, though rather bitter; but, on the whole, a capital substitute for salt. The Imeeseo invariably use sea-water in this way, deeming it quite a treat; and considering that their country is surrounded by an ocean of catsup, the luxury cannot be deemed an expensive one.

The fish were delicious; the manner of cooking them in the ground, preserving all the juices, and rendering them exceedingly sweet and tender. The plantain pudding was almost cloying; the cakes of Indian turnip, quite palatable; and the roasted bread-fruit, crisp as toast.

During the meal, a native lad walked round and round the party, carrying a long staff of bamboo. This he occasionally tapped upon the cloth, before each guest; when a white clotted substance dropped forth, with a flavor not unlike that of a curd. This proved to be “Lownee,” an excellent relish, prepared from the grated meat of ripe cocoa-nuts, moistened with cocoa-nut milk and salt water, and kept perfectly tight, until a little past the saccharine stage of fermentation.

Throughout the repast there was much lively chatting among the islanders, in which their conversational powers quite exceeded ours. The young ladies, too, showed themselves very expert in the use of their tongues, and contributed much to the gaiety which prevailed.

Nor did these lively nymphs suffer the meal to languish; for upon the doctor's throwing himself back, with an air of much satisfaction, they sprang to their feet, and pelted him with oranges and guavas. This, at last, put an end to the entertainment.

By a hundred whimsical oddities, my long friend became a great favorite with these people; and they bestowed upon him a long, comical title, expressive of his lank figure and Roora combined. The latter, by the by, never

failed to excite the remark of everybody we encountered.

The giving of nicknames is quite a passion with the people of Tahiti and Imeeo. No one, with any peculiarity, whether of person or temper, is exempt; not even strangers.

A pompous captain of a man-of-war, visiting Tahiti for the second time, discovered that, among the natives, he went by the dignified title of “Atee Poee”—literally, Poee Head, or Pudding Head. Nor is the highest rank among themselves any protection. The first husband of the present queen was commonly known in the court circles, as “Pot Belly.” He carried the greater part of his person before him, to be sure; and so did the gentlemanly George IV.—but what a title for a king consort!

Even “Pouaree” itself, the royal patronymic, was, originally, a mere nickname; and literally signifies, one talking through his nose. The first monarch of that name, being on a war party, and sleeping over night among the mountains, awoke one morning with a cold in his head; and some wag of a courtier, had no more manners than to vulgarize him thus.

How different from the volatile Polynesian in this, as in all other respects, is our grave and decorous North American Indian. While the former bestows a name, in accordance with some humorous or ignoble trait, the latter seizes upon what is deemed the most exalted or warlike; and hence, among the red tribes, we have the truly patrician appellations of “White Eagles,” “Young Oaks,” “Fiery Eyes,” and “Bended Bows.”

DOMESTIC HABITS OF LUTHER.

His friend, Lucas Kranach, has painted him in his preacher's robe with large sleeves, open at the breast and showing a black vest, with a little collar of white linen at the throat. This was his usual garb. The Elector, previously to his assuming it, sent him a piece of Prussian cloth, with a note to this effect,—“To make yourself a preacher's robe, a monk's dress, or a Spanish cloak;” for Luther was, for a time, undecided which to adopt. His lodgings in his convent consisted of three rooms,—a bed room, a room for study, which served him as a room for receiving visitors, and a dining room. In these he received the envoy of the King Ferdinand, who came to Wittenberg to ascertain the truth of the report that Luther had a numerous guard of armed men with him. He found him alone amidst his books, and did not even perceive the legion of demons which the Anabaptists placed at his service, nor the devil himself, at whose head Luther had thrown his inkstand, although he might have perceived upon the walls of the room the evidence of the Reformer's vision. The walls of his bedchamber were written over with sentences in charcoal, extracted from the Scriptures; as, *Verbum Domini manet in eternum*, which he had even embroidered on the sleeves of his domestics' dresses; or lines from the profane poets, Homer especially, as, “He who watches over the destinies of a people or a country ought no longer to sleep all night.”

His closet for work, plastered with stucco of milky whiteness, was ornamented with portraits in oil of his dearly beloved disciple Melanthon, and of the Elector Frederick, by the hand of Lucas Kranach, and with some caricatures against the Pope, the subjects of which he had himself furnished in the course of his table talk to some wandering artist, who had afterwards carried them to Nuremberg, the great manufactory whence issued vast numbers of engravings on wood. From the frames of

these caricatures hung pasteboard slips with ascetic sentences in German. Lastly, the eye was filled with a clumsy shelving of wood, on which stood or lay a few volumes, forming what he called his library. The Bible, like the divine word in his mind, occupied the place of honor,—the Bible, in Latin, Greek, and Hebrew; the Psalms by Melancthon; the New Testament by Erasmus; and, side by side with these, the writings of Eck: the theses on the Indulgences; the bulls of Leo X.; the *Epistola Obscurorum Virorum*; various works of John Huss, Virgil, Columella, and some ascetical books printed at Mayence, of which presents had been made him. Colored glass, soldered together with lead, let in the light of all shades on his table, which has been carefully preserved and resembles a sort of desk, in the middle of which is a crucifix of ivory, which is its best ornament. This crucifix, the work of some Nuremberg artist, has an admirable expression. His dog usually lay at his feet whilst writing or composing, and of which he used to say, when laughing at the theologians who boasted of having seen many books, "My dog has also seen many books, more, perhaps, than Faber, who is all fathers, fathers, fathers, —councils, councils, councils." Near the door of his house was a turning machine, which he had got from Nuremberg, in order to gain his livelihood by his hands if ever the word of God failed to support him. We must not also forget that in place of those pipes which one sees nowadays in the room of every German student, there hung a flute and a guitar on the wall of his room, on both of which instruments he played. Luther was devotedly fond of music, the language of angels in Heaven and of the ancient prophets on earth. Next to theology, it held the second place in his estimation. "Who loves not music," said he, "cannot be loved by Luther." He was charitable to excess, and often borrowed of his parishioners when he had nothing of his own to give; and at times was unable to meet his obligations when they fell due; on which occasions his practice used to be to give in pledge some of the silver goblets, the gift of the elector, which stood on his mantelpiece.—*Monthly Chronicle.*

THE RAPE OF EUROPA.

A MARINE DIALOGUE. (FROM LUCIAN.)

Zephyrus and Natura. (W. and S. Wind.)

(West W.)

WELL, this I will declare,—Since first I blew,
So fine a pageant never met my view,—
Didst see it, brother South? (S.) What pa-
geant, West,
Hath thus thy senses and thy sight impressed?
For none I've seen. (W.) Then, 'tis not like
again
Thou'lt meet with such another on the main.—
Where wast thou?—(S.) Busy by the Indian
strand,
Plying my task, to cool the sultry land
That stretches inwards. (W.) Therefore hast
thou lost
The sweetest sight that ever eye-balls cross'd—
Thou know'st Agenor, wealthy Sidon's lord.—
(S.) I do; and of his daughter's charms have
heard,—
The fair Europa. (W.) 'Tis of her I speak;
Whose beauty found the Thunderer's heart too
weak—
Long hath he loved, and sought the maid to
gain.
But, till to-day, hath sigh'd and sought in vain.
(S.) How hath he won her then at length?—
Explain.

(W.) Joy in her heart, and pleasure in her eye,
Down to the shore the blooming girl had gone;
There with her maidens tripping joyously

She led the dance, and peerless 'mid them
shone.

When lo! amid them all a snow-white Bull!
Who, playful like themselves, had join'd their
ring;
Of noble aspect, and of forehead full,
The goodly beast his joy was bellowing;
Yet soft the note;—and gentle was his look;
His youthful horns curl'd graceful o'er his face;
And dexterously leapt he, and each sport partook,—
So frolicsome, so full of life and grace!—

The God was he! Europa felt the charm;
Love's subtle power was working in her breast;
Nor fail'd her heart, or sank in soft alarm,
Till with her weight his proffer'd neck she
prest,—

Then rush'd he to the main; and dashing on
Impetuous through the billows plough'd his
way;
While rais'd aloft his snowy shoulders shone,
Breaking on either side the Ocean's spray.

And she, his gentle burden, onward borne,
Oft look'd behind, the lessening shore to view;
Her right hand timorous grasp'd an arching
horn,
Her robe the other closer round her drew,—

Swell'd by the breeze.—

(S.) A beauteous sight, I ween;
Would I, like you, such spectacle had seen.

(W.) A matchless triumph 'twas, achiev'd by
love,
Dazzling to look upon, and worthy Jove.

Won by its beauty, soon each Zephyr lay,
Open the Ocean's bosom hushed to rest;
Or join'd themselves companions on the way,
Led by the Loves, who fluttered o'er its breast:

And holding flaming torches up on high,
Now touch'd the waters with their tiny feet,—
Then, soaring upwards, waved them in the sky,
Singing the wedding-song, when lovers meet.

The Nereids too, leaving their coral caves,
With joyful notes the tender tale repeated;
Half hid their charms,—all dancing on the
waves,
Or on the funny dolphins sportive seated.

And every living monster of the deep,
In gentlest bearing, mingled in the throng;—
Tritons were gambolling round in circling
sweep,

And huge sea-beasts dragging their length along.

E'en Ocean's God had seiz'd his chariot reins,
His Amphitrite smiling by his side,
And urged his coursers o'er the azure plains,
Leading the triumph of his brother's Bride;—

A joyous convoy; while the Paphian Queen,
Bright Venus' self within a shell reclining,
By Tritons twain upheld, was laughing seen,
Strewing fair flowers, and bridal garlands twining.

Thus from Phœnicia to the Cretan shore
Its glittering course the pageant onward bore,—
There ceased:—and straight in other semblance
drest;

A Bull no more, shone forth the God confess,—

And Jove, all-powerful Jove, with eager hand
Led forth the blushing maiden from the strand,
With downcast eye, and trembling at his side
(For now she guess'd herself indeed a bride),

Till Dicte's shady grot received the pair,
And we were left to gaze and wonder there.
Awhile we linger'd;—then to sea again,—
We shaped our varying course across the main.

(S.) O lucky brother West, such sight to view,
While I on Southern shores unceasing blew,
Where elephants and griffins have their home,
And dusky negroes o'er their deserts roam.

R. A. SCOTT.

Classical Museum, No. 2.

AMERICAN ETHNOLOGICAL SOCIETY.

THE regular meeting of the American Ethnological Society took place on Saturday evening last. The Rev. Dr. Robinson in the Chair.

Prof. W. W. Turner read the following paper relating to the formation of an Oriental Society in Germany, and its proceedings. A copy of the *Transactions* of this Society was laid on the table.

In October of the year 1844, the Orientalists of Germany held a meeting in Dresden, at which it was resolved that they would form themselves into a Society to co-operate and compete in general rivalry with those already established in other parts of Europe, as in England, France, and Germany.

Their second meeting took place, according to appointment, in the autumn of the following year. They held a number of sittings, extending from Sept. 29th to Oct. 3d, during which they organized themselves under the title of the "German Oriental Society," adopted a Constitution, and listened to various addresses and papers of interest, prepared by several of the members.

The objects of the Society, as set forth in its Constitution, are: To promote in every particular a knowledge of Asia, and of the countries nearly connected therewith, and to extend the circle of interest in these studies. The Society will accordingly devote its attention, not to Eastern literature alone, but also to the history of those countries and to investigations into their condition, both in ancient and modern times.

These ends they expect to effect:

1. By collecting Oriental manuscripts and books, and also natural and artificial productions of the East; and this not so much by actual outlay of the funds of the Society, as by the contributions of friends and correspondents in all parts of the world.

2. By editing, translating, and extracting from Oriental literary works. The Society regards this as the most important of its functions, and will devote itself especially to making known historical sources not yet made use of, as also works of value relating to the geography, natural history, and religions of the East. The native works on language will receive especial attention, as these furnish the requisite key to the accurate understanding of all other literary productions. The Society confidently expects, that if it can succeed in uniting and concentrating the efforts of men who make the topics here enumerated their study, the sort of mirage which still veils a great part of the East will soon be swept away, and all the charms of its actual scenery be exposed to our inquiring gaze.

3. By establishing a Journal to contain short scientific treatises on the subjects indicated above, together with communications from correspondents in the East. The aid of pictorial illustration will also be called in, to add to the interest and clearness of the descriptions.

4. By affording encouragement and assistance to undertakings designed to promote a knowledge of the East, and by forming and sustaining connexions with other societies, and with learned individuals who may be willing to make communications to the public on Oriental matters through the medium of the Society's Journal.

The Society has already issued the first number of its Journal (*Zeitschrift der Deutschen morgenländischen Gesellschaft*), which is to appear about every two months, and will form at the close of the year a volume of between five and six hundred pages, with title, index, &c. The first article of its published number is by Dr. Ewald, and contains a critical account of a second collection of Ethiopic manuscripts, obtained by the indefatigable missionary, Krapf, and forwarded by him to Tübingen, where they were purchased for the University of that place.* The learned writer casually mentions, that the whole number of Ethiopic works now known in Europe, amounts to two hundred; but there is

* An account of a former collection obtained from the same source, is given by Ewald in the fifth volume of the *Zeitschr. für die Kunde des Morgenlandes*.

no reason to suppose that this comprises the entire literature of the nation. This literature is almost exclusively of an ecclesiastical character. One curious circumstance about it is, that the production of apocryphal books has continued in it down to quite recent times; so that in this as in some other respects, Ethiopia has remained stationary at the point where other Christian countries stood some fifteen centuries ago. This article is followed by a sketch of the tribes and their languages to the south of Ethiopia, extracted from two letters from the Isle of Mombas, by Dr. Kräpff. The number contains also an article by Dr. Fr. Tuch, illustrative and corrective of certain passages in Oriental historians; and another by Dr. R. Roth, on Brahma and the Brahmins.

A couple of pages at the end of the Journal are devoted to the state of Oriental studies in North America. The writer correctly remarks: "Of Oriental studies, that department which more particularly relates to theology, viz., Hebrew antiquity, is almost exclusively pursued; and herein they follow and adopt in good measure the results of German investigations. Although at present, at least in philology properly so called, a certain want of independence and a consequent defectiveness of development are almost unavoidable, we observe that even in this respect a marked improvement is constantly going on; while with regard to the geography and statistics of the East, we have already received from the scholars of that country, some fresh and important accessions to our previous knowledge." The writer mentions as instances, Robinson and Smith's Biblical Researches in Palestine, Smith and Dwight's Residence in Armenia, Perkins's residence in Persia, and the articles relating to biblical geography by Smith, Wolcott, Thomson, and others, in the *Bibliotheca Sacra*.

It is always interesting to know the light in which we are regarded by others; and often too, it is of the greatest use, by conveying to us that knowledge of our faults which is the most fitting and necessary prelude to amendment. The want of originality and independence in American writings on subjects where learning is required, is owing of course in great measure to the low standard of excellence set up by our high schools and colleges as compared with the best in Europe, as well as to the haste with which young men in this country rush into active life before they have sufficiently availed themselves of the means of preparation within their reach. But there is also another defect, which is constantly felt with greater and greater urgency, and that is the want of the very *matériel* of learning. There are scholars among us already who have nothing more strongly at heart than to be able to go to the very bottom of the subjects on which their attention is engaged; but they are unable to do so for want of great public libraries from which to draw the necessary information. It is of all things to be desired, that America should build up an independent literature of her own, impressed with the genius of her great and free sentiments and institutions, and thus contribute her appropriate share to the intellectual treasures of the world. But surely none can be so vain and silly as to imagine that the right way to accomplish this, is to begin by casting away the fruits of our forefathers' genius and labors. The literature of America must of necessity be based on that of ancient and modern Europe; and it is only by granting her scholars free access to complete collections of books in every branch of literature and science—so that they can not only ascertain the present state of knowledge, but trace its history in each department from the beginning—that they can be enabled to lay foundations for the future superstructure, of the requisite depth and breadth! To show what can be accomplished when such resources are afforded, one might instance the History of Ferdinand and Isabella, and the Biblical Researches in Palestine, which have probably done more to raise the character of American scholarship abroad, than all else that has been published here for the last ten years. But how many literary men are there

who have the means and opportunity to form extensive collections of their own, or to avail themselves of the treasure of European libraries? Their number, in the nature of things, is and must be exceedingly limited. The man who devotes himself to science or learning for its own sake, instead of amassing the fortune which is requisite to make a complete collection of books even in a single branch of knowledge, must be well content if his pursuits will yield him a decent subsistence. The consequence is, that the mass of American scholars are obliged to esteem themselves fortunate, if they can provide themselves with the best modern compilations and authorities relating to their respective departments of study; so that their materials, and very often their ideas, are necessarily borrowed at second-hand, from their more fortunately situated brethren in Europe. Is it too much to hope that the men of wealth and influence who feel a just pride and interest in the intellectual progress of their native country, will soon see the propriety and necessity of contributing their aid to this sacred cause, by furnishing the means for establishing well appointed public libraries in all the principal cities of the Union, to serve as central irradiating points from which the light of knowledge may spread to the illumination of the entire land? The man gifted with the right qualifications, who shall devote himself to organizing a movement having this object in view, will deserve to rank among his country's truest benefactors.

As regards the study of ethnography in its most comprehensive sense, our opportunities for collecting the requisite materials, are already superior to those enjoyed by most of the nations of Europe. These opportunities are afforded by our extended commerce with all parts of the globe, and especially by the host of American missionaries, who are scattered over most of the semi-civilized as well as barbarous nations of the earth. Of these, there are now about 350 male and female, according to the last Report, together with 150 native assistants. Connected with the missions are fifteen printing establishments, having 32 presses and 40 founts of type, and furnished for printing in 27 languages. Five of the missions are also provided with type and stereotype foundries. For eleven of the other missions, printing is executed from year to year, as their wants require, at presses not owned by the Board; making the whole number of languages, exclusive of the English, in which printing is done for the missions, *thirty-seven*. Here we behold a vast system of machinery, in energetic operation, the sole object of which is, the enlightenment and conversion of the heathen; but which could also be easily made available in a hundred ways for promoting useful knowledge at home, and that, too, while augmenting instead of impairing its efficiency as regards the main design of its establishment. The length of the missionary's stay in the country where he is stationed, and the necessity he is under of making himself accurately acquainted with the languages, the literature, the superstitions, and customs of the natives, enable him to collect a mass of authentic information on these and kindred topics, of the most interesting and valuable description. The contributions to science made by American missionaries have, as we have seen, already attracted attention abroad; but what they have hitherto accomplished in this behalf is nothing to what they could and would perform, if proper direction and encouragement were given to their exertions. Such direction and such encouragement it is the province of associations like the American Ethnological Society to afford; and, accordingly, I propose soon to solicit your attention more particularly to this important subject.

[The remainder of Mr. Turner's paper—containing, among other matters, a full account of Prof. Seyfarth's theory of replacing the Egyptian hieroglyphics—is remitted to next week, for want of room.—*Ed.*]

Dr. Robinson laid before the Society facsimiles of three brief Phoenician inscriptions, recently discovered in Cyprus, with explanations by Prof. Rödiger. They were found by Prof. Ross; and are apparently sepulchral. They are in themselves of little value, except as enlarging the very scanty stock of materials from which our knowledge of the language and literature of ancient Tyre, Sidon, and Carthage is derived.

Dr. Robinson likewise called the attention of the Society to a Plan of Jerusalem, published by John Weale, London, 1844, and marked as "surveyed by Lieut Aldrich and Symonds, Royal Engineers." This plan differs from every other in the form and extent of the Harem area, the site of the ancient Jewish temple. The eastern side of that area, according to the independent measurements of Mr. Catherwood, of Messrs Tipping and Wolcott, and of the Rev. Eli Smith, in 1844, is 1525 feet in length; the present plan gives it at 1400 feet. The southern side of the same area, according to the measurements of the same gentlemen, is not less than 912 feet; while it is laid down on this plan at only 830 feet, the northern end being given at about 1060 feet. Above all, the western side, instead of being marked as a straight line, as is done correctly in every plan from D'Anville to Schulz, is here represented as being drawn in towards the southern end by two rectangular offsets, one of 100 feet and the other of 130 feet. That no such offsets exist, is matter of public notoriety to all who have visited Jerusalem; and it is difficult to understand how such a representation can have come to be connected with the names of scientific engineers. If sanctioned by them, some doubts may well be excited as to the observations made by one of the same officers to ascertain the depression of the Dead Sea.

Miscellany.

GILFILLAN, whose enthusiastic book of sketches of the "Poets and Prose Writers" of Great Britain was recently republished in this country by the Appletons, is continuing the series in *Tait's Magazine* with equal energy. One of his recent papers is occupied with the Poems of Hood. As we are always pleased with a critical echo of our sentiment, this appreciation of Hood's Ballads will need no commendation to the popular eye.

"The two best of his grave, pathetic lyrics are the 'Song of the Shirt' and the 'Bridge of Sighs.' The first was certainly Hood's great hit, although we were as much ashamed as rejoiced at its success. We blushed when we thought that at that stage of his life he needed such an introduction to the public, and that thousands and tens of thousands were now, for the first time, induced to ask 'Who's Thomas Hood?' The majority of even the readers of the age had never heard of his name till they saw it in *Punch*, and connected with a song—first rate, certainly—but not better than many of his former poems! It cast, to us, a strange light upon the chance-medleys of fame; and, on the lines of Shakspeare,

'There is a tide in the affairs of men
Which, taken at the flood, leads on to fortune.'

Alas! in Hood's instance, to fortune it did not lead, and the fame was brief lightning before darkness.

"And what is the song which made Hood awake one morning and find himself famous? Its great merit is its truth. Hood sits down beside the poor seamstress as beside a sister, counts her tears, her stitches, her bones—too transparent by far through the sallow skin—sees that though degraded she is a woman still; and rising up, swears, by Him that liveth for ever and ever, that he will make her wrongs and wretchedness known to the limits of the country and of the race. And hark! how to that cracked, tuneless voice, trembling under its burden of sorrow, now shrunk down into the whispers of weakness, and now shuddering up into the laughter of despair, all Britain listens for a moment—and for no

longer—listens, meets, talks, and does little or nothing. It was much that one shrill shriek should rise and reverberate above that world of wild confused wailings, which are the true ‘cries of London’; but, alas! that it has gone down again into the abyss, and that we are now employed in criticising its artistic quality instead of recording its moral effect. Not altogether in vain, indeed, has it sounded, if it have comforted one lonely heart, if it have bedewed with tears one arid eye, and saved even one sufferer a pang of a kind which Shakespeare only saw in part, when he spoke of the ‘proud man’s contumely’—the contumely of a proud, imperious, fashionable, hard-hearted woman—one that was a woman, but, rest her soul, she’s dead.’

“Not the least striking nor impressive thing in this ‘Song of the Shirt’ is its half jesting tone, and light, easy gallop. What sound in the street so lamentable as the laughter of a lost female! It is like a dimple on the red waves of hell. It is more melancholy than even the death-cough shrieking up through her shattered frame, for it speaks of rest, death, the grave, forgetfulness, perhaps forgiveness. So Hood into the centre of this true tragedy has, with a skilful and sparing hand, dropped a pun or two, a conceit or two; and these quibbles are precisely what make you quake ‘Every tear hinders needle and thread,’ reminds us distinctly of these words, occurring in the very centre of the Lear agony, ‘Nuncle, it is a naughty night to swim in.’ Hood, as well as Shakespeare, knew that to deepen the deepest woe of humanity it is the best way to show it in the lurid light of mirth; that there is a sorrow too deep for tears, too deep for sighs, but none too deep for smiles; and that the aside and the laughter of an idiot might accompany and serve to aggravate the anguish of a god. And what tragedy in that swallow’s back which ‘twists with the spring,’ this captive without crime, this suicide without intention, this martyr without the prospect of a fiery chariot!

“The ‘Bridge of Sighs,’ breathes a deeper breath of the same spirit. The Poet is arrested by a crowd in the street; he pauses, and finds that it is a female suicide whom they have plucked dead from the waters. His heart holds its own coroner’s inquest upon her, and the poem is the verdict. Such verdicts are not common in the courts of clay. It sounds like a voice from a lostier climate, like the cry which closes the Faust, ‘She is pardoned.’ He knows not—what the jury will know in an hour—the cause of her crime. He wishes not to know it. He cannot determine what proportion of guilt, misery, and madness have mingled with her ‘mutiny.’ He knows only she was miserable, and she is dead—dead, and therefore away to a higher tribunal. He knows only that whate’er her guilt, she never ceased to be a woman, to be a sister, and that death for him hushing ‘all questions, hiding all faults, has left on her only the beautiful.’ What can he do? He forgives her in the name of humanity; every heart says amen, and his verdict, thus repeated and confirmed, may go down to eternity.

“Here, too, as in the ‘Song of the Shirt,’ the effect is trebled by the outward levity of the strain. Light and gay the masquerade his grieved heart puts on; but its every flower, feather, and fringe, shakes in the internal anguish as in a tempest. This one stanza (coldly praised by a recent writer in the *Edinburgh Review*, whose heart and intellect seem to be dead, but to us how unspeakably dear!) might perpetuate the name of Hood:

“‘The bleak wind of March
Made her tremble and shiver,
But not the dark arch,
Nor the black flowing river;
Mad from life’s history—
Glad to death’s mystery
Swift to be buried.
Anywhere, everywhere
Out of the world!’”

THE Boston Chronotype tells a story of Charles Lamb, which we once had the privilege of hearing from the lips of Washington

Allston. The distinguished painter is probably the authority in the present case. The *reductio ad absurdum* of Elia is, however, rather an illustration of Lamb’s hatred of commonplace and conventionalism, than a direct proof of his humanity. He saw a chance for a shot at that no-meaning-respectability-phrase, “an ornament to society,” and careless what gun he fired with, pulled the trigger.

There was nothing that Charles Lamb disliked more than cant. The immortal advice of Johnson, “Man, free your mind from cant,” would have been thrown away upon him. He disliked of all things to be called “gentle hearted,” even by Coleridge. He was not at all the gentle, sucking, “mewling and puking” Elia of some of his youthful admirers, but a rather stern, unflinching, resolute kind of man, for ever grappling with the realities of life—most serious even in his playfulness. He gets at the heart of the matter quite as soon and as earnestly as Carlyle, though he has less talk about it. With this hint to the over familiar essayists, who write about “the gentle Charles,” we thank the correspondent of the Chronotype for the happy manner in which he has narrated the story.

“DEAR CHRON.—I was reading the other evening—it was a snowy night, and I was all alone, with a good fire, and a good cigar,—do not exclaim!—I was reading ‘Prose and Verse,’ by Thomas Hood. Who could be alone with such companions, Hood, and Prose and Verse, his? It was in the ‘Literary Reminiscences’ the gentle hour lay, and with those about Elia, the genial Charles Lamb. You recollect the Reminiscence of the Schoolmistress—his schoolmistress so kindly pensioned by Lamb, and who was not only the receiver of thirty pounds a year from him, but who in her physical infirmity was a guest at his hospitable table. She had a slight limp and a twist in her figure, occasioned—what would Hannah More have said!—by running down Greenwich Hill! I quote from Hood. It was my luck many, many years by gone to be on Greenwich Hill and to see something of the ‘running,’ which lamed Lamb’s schoolmistress. I was glad of my Reminiscence of that Greenwich Fair, or that Hood made again that old time mine, for another reminiscence came with it. It was an anecdote of Lamb which I heard from a very intimate friend of his, and who loved him. My friend said he dined with Lamb one day, and among others at table was a navy officer. The talk fell upon battles, and the officer told of a sea-fight of which he was witness, and part, and moved his host deeply by the account he gave of the engagement. One circumstance in the battle seemed more horrible than all the rest. One of the men lost his legs, both legs, and his arms, and lay on the bloody deck a trunk only, a terrible torso, as if asking only for burial. He was raised from the deck, and cast into the sea. But most awful to relate! he was seen to raise himself up amidst the waves, alive in his tomb. ‘Who knows,’ asked the officer, ‘but that he might have lived? His wounds might have been dressed,—he might have long survived. He might have reached home again, and have lived in the enjoyment of a wide sympathy, and a deep reverence?’ ‘Ye-ye-yes,’ said Lamb, saying more in his eloquent face than his unwilling tongue allowed him to utter,—‘He, he, m-i-g-h-t have lived, and b-e-e-n an or-or-or-nation, to so-so-ci-ety!?’

“You may for a moment smile, when with the thought of that mutilated man buried in the brine, alive, is associated that other thought of Lamb’s, that he might have been an *ornament to society*,—but the next moment the thought which excited that smile will pass by, and be replaced with love and reverence for him in whose deep heart humanity had such a large place; and will you not agree with Hood, that

‘as long as Humanity endures, and man owns fellowship with man, the spirit of Charles Lamb will still be extant!’”

The return of Mrs. Butler to the Stage is the most notable event of recent occurrence in the Drama, and we find the most satisfactory account of it quoted in the *Spirit of the Times*, from Douglas Jerrold’s weekly newspaper. The lines we have italicised are *apropos* to the remarks in the last paragraph on Lamb, and tell the secret of a want which has always existed in Knowles’s Plays, though the public have only very lately begun to find it out.

“There never has been known such excitement about play-going before in Manchester. All the places in the theatre were secured days before hand, and the box office was in a state of siege, and not to be neared with impunity. Of course the house was full to the ceiling, and the whole thing came off with the greatest enthusiasm; and it takes a great deal to warm up a Manchester audience; in general they are too lazy, or too impassable, to applaud much; but to-night they were under real feeling, and Mrs. Butler must have felt gratified by the way they received her when she first came on. It was the expression of genuine sympathy and kind feelings for the woman, and had nothing to do with the entertainment they looked for from the *artiste* and the actress; it was a spontaneous testimony to herself alone, and could only have come from a very unsophisticated audience. She had chosen Julia, in the ‘Hunchback,’ for her re-appearance. In all the passionate parts she was very strong, and the tone of her voice went to one’s heart. I never saw her before, but I can fancy that in all essential respects she must have gained considerably since her retirement. There was a finish and self-mastery in her most passionate scenes that no young woman could have had. All her power was under her own control, and she worked it most artistically.

“I dare say in point of personal attraction she may have fallen off; she is very thin, and looks as if in bad health, but the want of physical beauty did not strike one; whatever she had lost in that way is quite made up by the element of passionate knowledge which pervaded every movement. Suffering dims a woman’s beauty; but no woman’s genius can be matured or fully developed until she has had her whole soul molten within her, and her very life nigh wrench’d out of her by suffering. It made me shiver to think on all the life that must have been melted down and gone to make her acting to-night. Her appeal to Master Walter to stop the marriage, was almost fearful; it was like a flash of lightning showing depths of passionate helplessness and recklessness; desperate possibilities in a woman’s nature, that no written words can convey, and certainly no Sheridan Knowles ever uttered, for he is a deal too decent and respectable in all he writes, even to indicate beyond the mark. If people will always keep an eye on their own respectability, verily they have a reward of some sort; but human nature is not respectable, and will not reveal its power to conventionality. The whole play turns on such a straining of conscience, that all the distress and passion seem, like trying to make fireworks without gunpowder, much safer, but dreadfully unstimulating.

“There was a very clever man to support her as Master Walter, but she could not well have been more unlucky in her lover, Sir Thomas Clifford. He was a desperately good looking man, and between his gentility and his good looks, he seemed terribly hampered how to take care of them both; he was afraid to disturb the stagnant symmetry of his face by the least ripple of feeling. The people nearly brought the house down with applause. As Mrs. Butler proceeded, though she did not show it in her acting the least in the world, she was so exhausted in the end, that she could hardly stand when called before the curtain. I was close to the stage, and could see it.”

The Fine Arts.

EXHIBITION AT THE NATIONAL ACADEMY.

No. 1. *Cortes.* P. F. ROTHERMEL. We omit the extract from "Prescott's Conquest of Mexico," first, on account of its length; and, secondly, because it only leaves one the more in the dark concerning the artist's intention than he would be if left to his own guidance. In the latter case, the spectator could imagine a story for himself in the picture, while, if he reads the extract, we defy him to discover the connexion.

Two things are essential for the production of a complete Historical picture; first, that the story be well selected; and second, that it be well told. Thus, no pictorial composition can be complete which does not express the intention of the artist, with such evidence that a moderate understanding can comprehend it readily, and without fatigue. It should never be equivocal and susceptible of different interpretations, and, more than all, it should never be divided in action, or designed to represent a succession of actions. In this respect poetry has a decided advantage over painting in its ability to represent action in various points by narrative, while the painter is compelled to choose one point only of all the action, and to represent that distinctly—to concentrate it, without taking into the account events that have preceded that action, or the results consequent upon it. And this point should be the most significant of all the history, in order to a ready comprehension of the design—in fact, the picture should represent the history, and not the history explain the picture. This is one of the prominent reasons why so few really available subjects abound in history. In casting about for subjects, the historical painter is frequently struck with graphic historical situations of characters; and if he can content himself with that, he may make a very tolerable picture for the eye, but he must have stronger appeals than this to reach the mind and heart. Picture-seers may be abundantly content with that element of painting which appeals only to the eye; but one who appreciates the true end of art will never be caught by such flimsy traps. Painting is one thing, and Art another. Painting is content with literal imitations of nature, stuffs, flesh, metals, herbs, trees, flowers, &c., while Art recognises all these only as its alphabet and grammar, necessary, to be sure, but not ample for the accomplishment of its highest ends.

Propriety of action is another prime qualification in a historical composition. The groups should be so disposed in reference to form, light, shade, and color, as that the incident shall first arrest attention, while the action of every individual figure serves as a link to fasten it, till such time as the meaning of the artist is clearly understood. Otherwise the whole composition runs riot, and becomes a "confusion of tongues" to the spectator. If the artist has occasion to express violent grief, he should avoid the open mouth, eyes inverted and convulsed, grotesque, extravagant motion of the limbs, and an ostentatious display and contraction of the muscles, for though they may sometimes be natural, they are certainly not always agreeable. It would be quite natural for one to blow his nose under like circumstances; but we question whether it would be thought altogether agreeable, or gain the artist much applause for his imitation of nature. Expression in painting can only be obtained by external signs, we admit, and

the union of the inner with the outward man is so intimate that emotion in the one produces a correspondent motion in the other; and as the painter, for the sake of vivacity, or, technically, *spirit*, should represent his figures in action, he should, nevertheless, express that situation and those emotions which the mind would produce in the body in particular circumstances. Among these emotions are included, more or less, some which are constrained, others natural, some noble, and others commonplace; therefore it becomes the office of the painter to exercise a wise discretion in the choice of those relations which produce agreeable results, as well as to know how to produce them with precision. If he attempt to portray violent passion by copying literally some set model, he produces only melodramatic action, and the work will in consequence appear ordinary and affected. It may succeed in attracting momentary admiration, but will fail to satisfy an intelligent mind. The artist should never lose sight of the grand principle in which resides all the dignity of the art, which teaches us that the object of painting is to content the mind and the senses at the same time, by always pleasing and never fatiguing them. There is a marked difference between a person truly under the influence of violent emotion and the actor who imitates him. Besides, there is a class of emotions so subtle as not to be readily defined; therefore it becomes necessary, in order to the attainment of great excellence, that the painter be a philosophical observer of the labyrinth of the human heart, and that he understand anatomically the variation which each effect produces outwardly. The Greeks possessed these qualifications to that degree of perfection, that in looking at their statues one hardly discovers at first that they had thought of expression, while on examination they are found to express all that can be desired. A delicious repose is the leading characteristic of their works, developing all the beauty of the form without extravagant or unseemly motion to detract from the full enchantment of the mind and senses.

It requires only ordinary capacity to distinguish between the melodramatic actor and the true artist. The one puts all his members and all the muscles of his body into the most vulgar, violent action; tears his hair, swells and looks big with importance, blurts out his words or grinds them between his teeth,—in short, does everything in every way, except naturally; while the other modifies his emotions, and makes us feel that he is a reasoning, thinking man; and enlists our sympathies, not so much by what he does, as by what we may imagine he might perform were he loosed from the restraint of reason and judgment.

MENGs, in speaking of the composition of Raphael, says,

"When, therefore, he began to think of the particular figures, he did not apply himself, as many others have done, first to the beautiful attitude, and afterwards to consider if that figure were apt and proper to his history; but he reflected immediately in what situation man would be found if he were truly affected by the passions which were there represented; then he considered what sentiments man must first have had in that event; and lastly, in what expression they ought to be represented, and of what parts and members he had occasion to convey his idea. To these, then, he gave the greatest motion and action by leaving dormant all the rest. From this it proceeds that in Raphael one often sees attitudes entirely simple and straight, which, nevertheless, appear to be as

beautiful in their situation as those in the greatest motion. In this manner he reflected in every work, of each group, figure, member, and each part of a member, and even of the hair and drapery, as I shall speak of in another place. He conveyed in his history the internal emotions. In one of his speaking figures one sees also by the face if he speaks with tranquillity, resentment, or with heat: in a thinking figure of his, one discovers what he thinks, and in all the passions which have great expression, one sees if it be the beginning, the middle, or the end of that emotion. One could write an entire book respecting the expression of Raphael."

We would not have the reader infer from all we have said above that we consider Mr. Rothermel's picture altogether wanting in what we consider to be the requisite qualifications of a good picture; for it possesses some very clever expression and much beauty of form; but the *tout ensemble* appears like a stage *tableau*. There is, in spite of the energy exhibited, a lack of concentrated action and emotion, which impresses us with the notion that the artist did not clearly understand what he would be at. First of all, we do not think the subject well chosen, since the incident of the picture is the burning of the vessels, and belongs more properly to the marine painter of the blue and red fire school; and next, we doubt the capability of painting to render the subject intelligibly. The parts of the picture are admirably painted, and the general effect is attractive and imposing; but here our admiration ends, we find nothing in it to attach us to the picture. We may admire the skilful foreshortening of the limbs, the clever drawing, and vigorous painting, but what does it all mean? Simply that the artist has contented himself with the lowest aim of art,—mechanical execution; and a display of brilliant, unmixed reds and yellows—could we add a little blue we think the picture would be improved by it. It does not follow, because mustard imparts a peculiar and agreeable relish to the *cuisine*, that one may make a satisfactory meal from a dish composed of even one half mustard. So with red in a picture—which, though an invaluable auxiliary, when used too freely becomes as hot and unpalatable in its sphere as the mustard in its capacity. Red, like wine, should be used moderately, in order to a full appreciation of its quality.

The drawing of the figures is good, but the *pose* is artificial. They exhibit variety of action, but without any apparent reason. The distance between the main and subordinate groups is not well managed. The shadow thrown over the distant group approaches too nearly, and mingles with the foreground objects in such a way as to destroy all appearance of atmosphere. Had they been separated by even a pencil of light, the effect would have been materially improved. We would caution the artist against too much repetition of form. The limbs of the pyramidal group, on the right hand side, take the same line from top to bottom. He has managed to conceal this monotony by skilful management of color, light, and shade, but were it to be translated to black and white, we apprehend the result would not be altogether agreeable.

No. 2. *Italian Landscape, Beauty in Solitude.* GEO. C. MASON.

"But now the wild flowers round them only breathe,
Yet ruined splendor still is lurking there."—BYRON.

The subject is one for which we acknowledge no extravagant liking. It is very rare that an architectural picture serves to satisfy the mind, since the very magnitude of a stupendous structure consti-

tutes its principal charm. This is the chief reason why no artist has ever succeeded in impressing upon the mind anything like a satisfactory picture of Niagara, and until they can add the magnitude, and its thundering roar, they never will. It is one of those scenes in nature designed by their Creator, apparently, to teach art its impotency. To make a good architectural picture, the artist must possess an intimate and thorough knowledge of perspective, both linear and aerial. In this particular the work under notice is wanting. The caps of the foreground columns are out of perspective, and appear as if they were swaying from their position. Architecture seldom tells in the foreground of a picture. We conceive a better notion of its height and grandeur when introduced further in the picture, and placed upon an eminence. The picture is painted with great care, and except for the lack of harmony in color would be quite imposing.

No. 3. *Portrait of a Lady.* EDWARD H. MAY.

This portrait is highly satisfactory, since it exhibits decided improvement on the artist's former works. The face is well painted, so also are the adjuncts. The hands appear a little carelessly drawn compared with the face, and the reflections within the shadow on the neck are somewhat strong. We congratulate Mr. May on his improvement.

No. 5. *Dr. Matthew Brown.* G. S. GILBERT. Mr. Gilbert, though an artist of long standing, is young among us. This, we believe, is the first time he has ever exhibited in our academy. We trust it will not be the last. The head in this portrait possesses fine character, and is painted with great vigor. The linen is rather leaden in color, but altogether it is a good portrait.

No. 6. *"Cromwell exhorting his Captains before the battle of Naseby."* J. W. GLASS. This is altogether the best picture Mr. Glass has ever painted, and entitles him to great credit. His horses evince considerable study, and the whole intention of the composition is good. There is an appearance of formality in the grouping, which could not well be avoided from the character of the subject. The light cloud coming directly behind the principal figure for relief, appears a little too much like design, and the line of heads running to the left of the figure of Cromwell is monotonous. Altogether, we think it in better taste than the more ambitious picture by Rothermel.

No. 7. *Portrait of a Lady.* J. WHITEHORN. Rather better than the usual run of this artist's portraits.

No. 9. *Portrait of a Lady.* G. A. BAKER, Jr. Mr. Baker painted better than this before he went abroad. The drapery is very well. The pose is bad.

MR. DEAS.

(FROM A CORRESPONDENT.)

"St. Louis, Mo., April, 1847."

"We have no Artist who keeps more strictly within the range of *American* subjects than Deas. He is deeply imbued with the true spirit of the American school. Mr. Deas is of the opinion that an *American* artist, to retain the great characteristics of his native country, had much better stay at home, and have little or nothing to do with the foreign school. In this opinion we think he is quite right. Nothing which comes under the same name can be more different than English and American *landscape*. The formation of mountains, hills, valleys, the courses of streams, the appear-

ance of trees, shrubbery, the very foliage, are all essentially different. We have seen pictures of American scenery, by native artists, which at once revealed European study—not from any superior excellence, but from a general absence of harmony. As *nature*, then, here is so different from its aspect in Europe, we hold it to be true that a native artist, to be strictly *American* in his productions, will learn much more by studying *nature* at home, than by studying in the Academies of London and Paris.

"Mr. Deas spent the early part of his life (or rather we should say his boyhood, for he is still a very young man) on the Hudson river. He has now made St. Louis his home; and in selecting his residence in the 'Far West,' he is better able to pursue those studies in which he has exhibited so much enthusiasm. It is a proper source of congratulation to all lovers of the Fine Arts in America that Mr. Deas has taken this step. He has heretofore exhibited so great promise in delineating scenes and characters of this wild region, that we may reasonably look forward to his higher excellence in this department. The rapidity of civilization and emigration is fast driving from our country a race of men which the pencil of Deas will preserve to posterity with truth and fidelity. The wild Indian in his native state has attracted his genius; and his life in his own element, the boundless forest, Deas has embodied in several of his former pictures with striking fidelity and character.

"Mr. Deas has just completed a picture which we have examined with great interest; and seeing this picture in his studio has suggested to us these few remarks. The subject is a group escaping from the fearful peril of a prairie on fire. The figures represent an old hunter on his horse, whose face, and grey beard, and hair, tell the tale of many a hardy adventure through which he has passed. Riding by his side and seated on a noble animal is another figure, the most prominent of the picture, clasping in his arms a young girl, to whom he is betrothed, and supposed to be the daughter of the old hunter. She rests apparently exhausted in the arms of her lover, her hair dishevelled and streaming in the wind. Behind them furiously rages the burning prairie; and one can almost imagine that he hears the crackling of the dry grass beneath the resistless flames. They have just reached a small stream, and are supposed to have gained a place of safety. The lights and shadows are well managed, giving a thrilling and exciting effect to the scene.

"The design and execution of this picture are admirable—the best to our mind which we have had from the easel of Deas. We are ignorant of its destination; but we trust that the lovers of the Fine Arts in New York will have an opportunity of seeing and examining this production of the 'Far West.'"

Music.

AMERICAN MUSICAL INSTITUTE.

HANDEL'S Oratorio of *Judas Maccabaeus* was produced by this Society on Thursday evening last; and the performance, as a whole, was highly creditable to their zeal and industry. *Judas Maccabaeus* may be regarded as Handel's third Oratorio, *Israel in Egypt* being considered as the first, and the *Messiah* the second. The overture commences with a grave and impressive movement in D minor, introducing a fine Chorus of Israelitish men and women in C minor, the effect of which is truly sublime; the execution of this, as well as of all the other

choruses, was very meritorious. And what choruses are these to execute,—what a noble contrast between the sighs of Judah in its desolation,—"Mourn, mourn, ye afflicted children!"—or, "For Sion lamentation make;" and the songs of Judah, when roused to its defence, as in—"Disdainful of danger," and "We hear, we hear, the pleasing dreadful call!" or, when proudly victorious, as in the magnificent "Fall'n is the foe," and "See the conquering hero comes." We cannot too highly commend the execution of all these fine compositions; there was a precision, as well as delicacy of light and shade, observed throughout that we have rarely found equalled, and never surpassed. Where all was excellent, it must not be thought invidious to give special commendation to the "Soprano Choir," they made us in love with "See the conquering Hero Comes," which we never liked, because we never could be said to have heard it before.

Of the solo parts, the principal fell to the share of Mrs. E. Loder, who rendered the music with the purest taste. Her "Pious Orgies," and "Wise men flattering may deceive you," charmed us especially; there is not an air possessing more exquisite melodious elegance in any of Mozart's Operas than this "Wise men flattering." In the Aria, "So shall the Harp and Lute awake," Miss Roach elicited the warmest applause, and but for the lateness of the hour would doubtless have won an encore. The very difficult air of Judas's, "Call forth thy powers, my Soul," was very effectively given by Mr. J. A. Johnson, and in "Sound an Alarm," he poured forth all his powers, and gained the single encore of the evening.

We owe the American Musical Institute our just tribute of gratitude in bringing to public notice this fine Oratorio of Handel, and for performing it in such a manner as to enable us fully to appreciate its beauty and grandeur; it is a work that must be heard many times before its manifold beauties can be remembered and thoroughly enjoyed, and with such encouragement as the crowded Tabernacle presented on Thursday, we hope they will perform it again ere long; and proceed prosperously in their course, so that in due time other great works of the best masters may become accessible to us through their agency: this performance fully establishes their capability of doing them justice. They have announced the music of Rossini's *Cinderella* for performance next Thursday evening, the 29th instant.

We must not omit to compliment the audience upon their good taste and discrimination in refraining from interrupting the performance by ill-timed applause; upon all occasions they waited until the end of the instrumental accompaniment before they expressed their gratification and delight—a practice the frequenters of the Italian Opera might adopt with advantage; it is seldom they give an opportunity of hearing the "dying cadence," which is generally drowned in shouts, and clapping of hands, and cries of "bray-ro."

ITALIAN OPERA.—The PARK THEATRE on Thursday and Friday evenings of last week presented a thronged appearance, the dusty galleries being swept by silk and broadcloth of the finest textures, white waistcoats gleaming in the far distance, and ivory opera glasses peering from the "Shakspeare" itself. There was a great babblement of French, Spanish, and Italian. And all this was to witness the new Havana Opera troupe, engaged for two nights!

From the fame that had heralded the approach of this company, we were led to form very high expectations, nor can we say they

were in the least degree disappointed, but on the contrary rather surpassed. Without doubt, it is the most powerful *corps* that has ever appeared in this country; there seem to be no dunces in their hive; all—Orchestra, Chorus, and leading singers, are equally efficient.

The Opera selected for the exhibition of their talents was Verdi's *Ernani*, a work much superior to *I Lombardi*, and probably the best of this composer's productions. The opening chorus is striking and melodious, and the slow movement in the finale of the first act is truly fine. Sig. Natale Perelli, the *tenore*, possesses a voice, if not of much power, yet of considerable sweetness, managed with consummate skill. His Cavatina, which follows the opening chorus, was sung with great delicacy of expression. He was heard to most advantage, however, in the concerted pieces with the *prima donna* (Sigorina F. Tedesco). This lady speedily won the sympathies and favor of the audience; her voice is a mezzo-soprano, rich and melodious, and her action and gestures are singularly graceful. Her duet with Sig. N. Perelli, in the third act, won a rapturous encore. Signori L. Vita and P. Novelli, the *basso* and *baritono*, exhibited powers fully capable of sustaining the parts assigned to them, producing an *ensemble* at once striking and satisfactory.

The chorus is full and remarkably efficient; their attention to the stage business was productive of a more complete illusion than we are accustomed to look for on the opera stage. Verdi's music is not particularly well calculated to exhibit the capabilities of an orchestra; but, as far as this performance afforded an opportunity of judging, we formed a very favorable opinion of its capabilities.

On Saturday evening they gave at the Tabernacle, a concert selected from *Ernani*, *Il Barbiere di Siviglia*, *Norma*, etc., which was well attended, and passed off with considerable *éclat*.

We regret that the stay of this company was so short: they have since departed for Boston, where they opened a campaign on Monday last. We hope to renew our acquaintance ere long.

The Drama.

WISSMUTH & CO.

AFTER being carried through the regular stages of announcement on the large bills, then on the small, up for a Monday, then for a Thursday night, Wissmuth & Co.—“a new tragic play in four acts, written by an American lady of distinguished literary reputation, and founded, with essential alterations, on a play by Franz Dingelstadt, published in Germany many years since,” was produced for the first time on any stage last Tuesday evening. The author or adapter is understood to be Mrs. Ellett of South Carolina, who has shown great cleverness in her various prose and poetical contributions to the magazines, and who has, we believe, walked before in the circle of the drama, though, we think, not outside of the closet. The main incident of the piece is striking; but we may as well tell the story in our own way for the benefit of such as have not seen the play at the theatre. Wissmuth, the head of the firm of Wissmuth & Co., is, as presented by Mr. Bass, a stout German merchant, diminished a little in bulk by the tight drawing of a glazed leathern belt, in a black velvet jerkin, open-throated, and decidedly red-faced, who has for a young and lovely wife, Mrs. Hunt, in a light blue

robe with a train, and she, for an antenuptial lover, Mr. Dyott, in a sad colored suit. A visit of Mr. Dyott to the lady brings about the crisis of the piece. A knock is heard at the door during a parting interview of the lovers: it is Wissmuth in person: Dyott is hurried through a side door into the warehouse of Wissmuth & Co., whither he is pursued, and whence he is dragged by the senior partner, bringing with him a portfolio broken open, from which Mr. Wissmuth alleges the young man has abstracted the sum of \$80,000. It should be mentioned that the head clerk of the firm has at the opening of the piece absconded with a large amount of its funds, and that Wissmuth & Co. have an acceptance to “take up” that very morning, and no money ready: and that this vacated portfolio is a clear case of self-robery (in the manner of Mr. Rowley of Newburyport). Under threat of exposure as a thief, and with a good deal of baffling to and fro, the lover is enforced to sign a paper acknowledging that he *has* abstracted the money, and promising to restore it. With this paper in hand, the excellent Wissmuth proceeds to Count Platten, the father of Dyott, and extorts from him the amount, provides for his “little bill,” when enter all at once a faithful servant of the house of Wissmuth & Co., who has pursued the absconding clerk, and brings with him an oblong white-wood box well strapped. This contains the rescued funds. Wissmuth has played the villain unnecessarily, and feels now that there is nothing left for him to do but to die for it. Here a slight difficulty occurs. Mr. Bass, it should be remembered, is generally a comic actor, but for this occasion only he has been playing the tragic hero, and it now becomes necessary for him to die a tragic death as well as he can. A tragic death on the stage ordinarily involves the necessity of a fall on the back full length. But let us proceed with due deliberation in our account, for Mr. Bass did so. The moment, then, his mind is made up that the end has come, he turns about from where he stands, between Mrs. Hunt and Mr. Dyott, and proceeds to a table at the upper part of the stage, where he busies himself for some time in withdrawing a cork from a small phial, with a view, as we supposed, to a death by poison; but to our surprise and horror (and relief too) he merely dashes the contents into his bosom, wheels about, comes down the stage, and with due deliberation plunges a long knife into his breast. And now the tragic descent suitable to a dead or dying hero is absolutely necessary. It was clear to us that Mr. Wissmuth (Bass) had made up his mind decidedly as to what course he should take, and that he was determined to reach the stage by one sweeping and full length descent, and he accordingly “let go.” Midway it was evident to the audience that he had changed his mind, and at an angle with the stage, of, we should say, about 45°, he began to abate in his descent, and the consequence was, the spectacle of a fat German merchant, with a bleeding bosom, and all sorts of horror in his countenance, sitting upright on the extremity of his vertebræ for quite an appreciable space of time, in full view of an intelligent and discriminating audience; and, after another peculiar pause, hoisting his heels a little, at last stretching himself at length upon the ground. We never saw an audience more completely dumbfounded in our lives. They clearly did not know what to make of it. It was neither fish nor flesh; neither Wissmuth nor Bass. The curtain was down, and after a most painful and questionable suspense,

there was a little eddy of applause in the distant boxes, which closed in and after a while included a considerable portion of the house. The only inference from which account of the first night of Wissmuth & Co. we would have our readers draw would be complimentary to the cleverness of the author, the general ability of the performers, and excellence of getting up at the Park Theatre; but a decided protest against a wrong “casting” of parts among the company. We like the really meritorious performances at that house too well to wish to have them marred by errors like those we have referred to in the arrangements for this new piece.

Publishers' Circular

MISCELLANEOUS ITEMS.

The correspondent of the Phenixville Pioneer tells us that MR. CATHERWOOD, the traveller, is now in London, about to leave for the West Indies, to superintend the construction of a railroad. The London friends of MR. EMERSON, it is said, intend to invite him to England to lecture, and “be made a lion of.”

We have also the following further account of the Whittington Club mentioned in our last: “The ‘Whittington Club’—JERROLD President—held a soirée at the London Tavern a few days since. Between 1300 and 1400 persons were present; a large number of ladies graced the assembly. MARY HOWITT is Vice-president of the Society. Speeches, songs, music, dancing, etc., were the amusements of the evening. Jerrold, Howitt, Dr. Bowring, and others, made speeches. Some three or four hundred ladies belong to the Club, the object of which is mutual improvement.”

The *Courier & Enquirer* has the following: “A RARE BOOK.—At a sale of valuable Books lately in London, the fourteenth copy known to exist of the Mazarin Bible, generally ascribed to the press of Guttenberg, was purchased for £500 sterling, per account as we find it in the *Courier des Etats Unis*, for the *American Museum* at Washington. This we suppose to mean the Smithsonian Institute, and if so, we should be disposed to contribute so large an expenditure for a mere fancy copy, from means so bequeathed with such magnificence and comprehensive benevolence for the ‘diffusion of knowledge among men.’”

Mr. MURDOCH has arrived from the West after a series of highly successful engagements, and proceeded to Philadelphia. He will appear in New York on the 8th May.

Dr BAIRD is delivering a course of lectures on Europe, in Newark, N. J.

Messrs. CAREY & HART have just issued parts V. and VI. of Montholon's “Captivity of Napoleon at St. Helena;” also a new volume of the “Humorous American Works,” profusely illustrated by Darley, entitled, “Streaks of Squatter Life and Far-West Scenes.” The author is John S. Robb, Esq., of St. Louis, Mo. Also, D'Israeli's new novel of “Tancred.”

The valuable Library of the late Rev. Matthias Bruen will be sold at Gurley's sale room in New York on the evenings of the 12th, 13th, 14th and 15th of May.

Mr. LANMAN's new book of Travels, in many respects the best work from his pen, containing much original and novel matter, is entitled “A Summer in the Wilderness; embracing a Canoe Voyage up the Mississippi and around Lake Superior.” It will appear immediately from the press of the Messrs. Appleton, in an elegant duodecimo volume. It was of this book, then projected, that Mr. BRYANT, in one of his travelling letters on the Sault St. Marie last summer, wrote the following:

“Among these copper hunters came passenger from Lake Superior, a hunter of the picturesque, Mr. Charles Lanman, whose name I hope I mention without impropriety, since I am only anticipating the booksellers in a piece of literary in-

telligence. He has been wandering for a year past in the wilds of the west; during the present summer he has traversed the country in which rise the springs of the Mississippi and the streams that flow into Lake Superior, and intends to publish a sketch of his journey soon after his arrival at New York. If I may judge from what I learned in a brief conversation, he will give us a book well worth reading. He is an artist as well as an author, and sketched all the most remarkable places he saw in his travels, for the illustration of his volume. On the river St. Louis, which falls into the western extremity of Lake Superior, he visited a stupendous waterfall not described by any traveller or geographer. The volume of water is very great, and the perpendicular descent a hundred and fifty feet. He describes it as second only to the cataract of Niagara."

MESSRS. CHAS. S. FRANCIS & CO. have in press, a new illustrated edition of the Arabian Nights Entertainments, translated by the Rev. Edward Foster; carefully revised and corrected, with additions and amendments from the new translation by Edward William Lane.

ROBERT CARTER has in press "Memoirs of the Rev. Charles Simeon, M.A., late Senior fellow of King's College, and Minister of Trinity Church, Cambridge. Containing his Autobiography, together with selections from his Writings and Correspondence." Edited by the Rev. Wm. Carus, M.A., fellow and senior Dean of Trinity College, and minister of Trinity Church, Cambridge; with an Introduction, by the Right Rev. Chas. P. McIlvaine, Bishop of Ohio."

Robert Carter has just issued, "A Concise System of Theology on the basis of the Shorter Catechism, by Alexander Smith Paterson, A.M., author of a History of the Church; with an introductory paper, by Duncan McFarlane D.D." From the fourth Edinburgh edition in 1 vol. 18mo.

MESSRS. BURGESS, STRINGER & CO. have now ready, a popular volume on Anatomy, Physiology, and Natural Science; by the author of "The Pastoral Life and Manufactures of the Ancients," entitled "The Wonders of Nature and Art; or, Truth stranger than Fiction; adapted to interest and instruct; to enliven the social and beguile the solitary." Illustrated with sixty-one engravings.—From the well known character of the Author for liberal investigation and research, the public may expect a work of interest. Though of a miscellaneous character, the particular topics of the book are well chosen.

M. H. NEWMAN & CO. are the New York publishers of a new edition revised of "An Introduction to the Greek Language; containing an outline of the Grammar, with appropriate exercises, for the use of schools and private learners." By Asahel C. Kendrick. The work is issued by Samuel C. Griggs, Hamilton, N.Y.

MESSRS. BAKER & SCRIBNER have now ready the first volume of Mr. Headley's Washington and his Generals. The orders from the trade for this work have been unusually large.

"By a letter received in this city from one of the members of Dr. HAWKES'S Church in New Orleans, we learn that the pews of the new church which has recently been erected in that city for him, were put up at auction, and eighty-eight out of two hundred and ninety-eight were sold for sixty-three thousand dollars."—*Gazette of the Union.*

C. SHEPHERD, ESQ., 191 Broadway, has issued proposals for the publication of the Book of Common Prayer in raised letters, for the benefit of the blind. Circulars may be obtained of the publisher.

THE PUBLICATIONS OF THE ORIENTAL TRANSLATION FUND OF GREAT BRITAIN AND IRELAND.

THE TRAVELS OF IBN BATTUTA (in Egypt, Syria, Persia, Zanguebar, Tartary, Hindostan, Ceylon, China, Spain, and Africa, between A.D. 1325 and 1353). Translated from the abridged Arabic manuscript copies preserved in the Public Library of Cambridge; with notes illustrative of the history, geography, botany, antiquities, etc., occurring throughout the work; by the Rev. Samuel Lee. 4to. Lond. 1829.

MEMOIRS OF THE EMPEROR JAHANGUEIR: written by Himself, and translated from a Persian Manuscript by Major David Price. 4to. Lond. 1829. THE TRAVELS OF MACARIUS, Patriarch of Antioch: written by his attendant Archdeacon, Paul of Aleppo, in Arabic. Translated by Francis Cunningham Balfour, M.A. 4to. Nine Parts in Two Volumes. Lond. 1829–1830.

HAN KOONG TSEW, OR THE SORROWS OF HAN; a Chinese Tragedy. Translated from the original, with notes and a specimen of the Chinese Text, by John Francis Davis, F.R.S. 4to. Lond. 1829. THE HISTORY OF THE AFGHANS. Translated from the Persian of Neamat Ullah, by Bernhard Dorn, Phil. Dr. 4to. Lond. 1829.

HAOU KEW CHEUEN, OR THE FORTUNATE UNION; a Romance. Translated from the Chinese original, with notes and illustrations; to which is added a Chinese Tragedy (Han Koong Tsew, or the Sorrows of Han); by John Francis Davis, F.R.S. 8vo. 2 vols. Lond. 1829.

YARKUN NATTANNAWA; a Cingalese Poem, descriptive of the Ceylon system of Demonology: to which is appended the Practices of a Capua, or Devil-priest, as described by a Buddhist; and Kolan Nattanawa, a Cingalese Poem, descriptive of the characters assumed by natives of Ceylon in a masquerade. Translated by John Callaway, late Missionary in Ceylon. 8vo. Lond. 1829.

THE ADVENTURES OF HATIM TAI; a Romance. Translated from the Persian, by Duncan Forbes, A.M. 4to. Lond. 1830.

THE LIFE OF SHEIKH MOHAMMED ALI HAZIN; written by Himself. Translated from two Persian manuscripts, and illustrated with notes explanatory of the history, poetry, geography, etc., which therein occur, by Francis Cunningham Balfour, LL.D. 8vo. Lond. 1830.

MEMOIRS OF A MALAYAN FAMILY: written by Themselves, and Translated from the original, by William Marsden, F.R.S. 8vo. Lond. 1830.

THE HISTORY OF THE WAR IN BOSNIA during the years 1737, 1738, and 1739. Translated from the Turkish, by C. Fraser. 8vo. Lond. 1830.

THE MULFUZAT TIMURY; or, Autobiographical Memoirs of the Moghul Emperor Timur: written in the Jagtay-Turkey language, turned into Persian, by Abu Talib-Hussyn, and Translated into English by Major Charles Stewart. 4to. Lond. 1830.

THE HISTORY OF VARTAN, and of the Battle of the Armenians; containing an account of the religious wars between the Persians and Armenians, by Eliseus, Bishop of the Amadunians. Translated from the Armenian, by C. F. Neumann. 4to. Lond. 1830.

THE LIFE OF HAFIZ OOL-MOOLK, HAFIZ Rehnum Khan: written by his Son, the Nuwâb Moost'ub Khân Bahadar; and entitled "Gulistan-i-Rehnum." Abridged and translated from the Persian, by Charles Elliott. 8vo. Lond. 1831.

THE ORIGINAL TEXT OF THE LIFE OF SHEIKH Mohammed Ali Hazin: written by Himself. Edited from two Persian manuscripts, and noted with the various readings, by F. C. Balfour, M.A. 8vo. Lond. 1831.

MISCELLANEOUS TRANSACTIONS from the Oriental languages. Volume I. 8vo. Lond. 1831.

1. Notes of a Journey into the interior of northern Africa; by Haji Ebn-ed-Din El-Eghwaati. Translated from the Arabic, by William B. Hodgson.

2. Extracts from the "Saka Thavan Saasteram," or Book of Fate. Translated from the Tamul language, by the Rev. Joseph Roberts.

3. The last days of Krishna and the Sons of Pandu; from the concluding section of the Mahabharat. Translated from the Persian version made by Nekkeib Khan, in the time of the Emperor Akbar, by Major David Rice.

4. The Vedâda Cadai, being the Tamul version of a collection of ancient Tales in the Sanscrit language, popularly known throughout India, and entitled the "Vetâda Panchavîsati." Translated by B. G. Babington, M.D., F.R.S.

5. Indian Cookery as practised and described by natives of the East. Translated by Sanford Arnot.

THE ALGEBRA OF MOHAMMED BEN MUSA, in Arabic and English. Edited and translated by Frederic Rosen. 8vo. Lond. 1831.

THE HISTORY OF THE MARITIME WARS OF THE TURKS. Translated from the Turkish of Haji Kalifeh, by James Mitchel. Part I. 4to. Lond. 1831.

TRANSLATIONS FROM THE CHINESE AND ARMENIAN. By Charles Frederick Neumann. 8vo. Lond. 1831.

1. The history of the Pirates who infested the China Sea, from 1807 to 1810. Translated from the Chinese original; with notes and illustrations.

2. The Catechism of the Shamans; or the laws and regulations of the priesthood of Buddha in China. Translated from the Chinese original, with notes and illustrations.

3. Vahram's Chronicle of the Armenian kingdom in Cilicia, during the time of the Crusaders. Translated from the original Armenian, with notes and illustrations.

THE GEOGRAPHICAL WORKS OF SADHIK ISAHUhani; and a Critical Essay on various Manuscript Works, Arabic and Persian, illustrating the history of Arabia, Persia, Turkomania, India, Syria, Egypt, Mauritania, and Spain. Translated by J. C. from original Persian Manuscripts in the collection of Sir William Ouseley, the Editor. 8vo. Lond. 1832.

THE SHAH NAMEH OF THE PERSIAN POET Firdausi. Translated and abridged in prose and verse, with notes and illustrations, by James Atkinson. 8vo. Lond. 1832.

THE TEZKEREH AL VAKIAT, or private Memoirs of the Moghul Emperor Humayun: written in the Persian language by Jonher, a confidential domestic of His Majesty. Translated by Major Charles Stewart. 4to. Lond. 1832.

THE SIYAR-UL-MUTAKHERIN, a history of the Mohammedan power in India during the last century, by Mir Ghulan Hussein-Khan. Revised from the translation of Haji Mustafa, and collated with the Persian original, by Lieutenant-Colonel John Briggs. Volume I. 8vo. Lond. 1832.

HOEI LAN-KI, OU L'HISTOIRE DU CERCLE DE CRAIE; Dramme en prose et en vers. Traduit du Chinois, et accompagné de notes, par Stanislas Julian. 8vo. A Londres, 1832.

SAN KOKF TSOU RAN TO SETS, ou Aperçus général des Trois Royaumes. Traduit de l'original Japonais, par M. Julien Klaproth. 8vo. Ouvrage accompagné de cinquante Cartes. 4to. Paris, 1832.

ANNALS OF THE TURKISH EMPIRE from 1591 to 1659 of the Christian era, by Naima. Translated from the Turkish, by Charles Fraser. Volume I. 4to.

RAGHUVANSA, KALIDASE CARMEN, Sanskrit et Latiné. Editit Adolphus Fridericus Stenzler. 4to. Lond. 1832.

CUSTOMS AND MANNERS OF THE WOMEN OF PERSIA, and their domestic superstitions. Translated from the original Persian manuscript, by James Atkinson. 8vo. Lond. 1832.

THE HISTORY OF THE EARLY KINGS OF PERSIA; from Kaiomars, the first of the Peshdadian dynasty, to the conquest of Iran by Alexander the Great. Translated from the original Persian of Mirkhond, entitled the "Rauzat-us-safa," with notes and illustrations, by David Shea. 8vo. Lond. 1832.

TAHFAT-UL-MUJAHIDEEN; a history of the first settlement of the Mohammedans in Malabar, and of their subsequent struggles with the Portuguese. Translated from the Arabic, by Lieutenant M. J. Rowlandson. 8vo. Lond. 1832.

ALFIYA, ou la quintessence de la Grammaire Arabe; ouvrage de Djémal-eddin Mohammed, connu sous le nom d'Ebn-Malec: Publié en original, avec un commentaire, par le Baron Silvestre De Sacy. 8vo. Paris, 1833.

A NARRATIVE OF TRAVELS IN EUROPE, ASIA, and Africa, in the seventeenth century, by Evelyn Efendi: Translated from the Turkish, by the Ritter Joseph Von Hammer. Part I. 4to. Lond. 1834.

A DESCRIPTION OF THE BURMESE EMPIRE; compiled chiefly from native documents, by the Rev. Father Sangermano, and translated from his manuscript by William Tandy, D.D. 4to. Rome, 1833.

AN ESSAY ON THE ARCHITECTURE OF THE Hindus; by Râm Râz, Native Judge and Magistrate at Bangalore. 4to. Lond. 1834.

NIPON O DAI ITSU RAN, ou ANNALES DES EMPEREURS DU JAPON: Traduites par M. Isaac Titsingh, avec l'aide de plusieurs interprètes attachés au comptoir Hollandais de Nagasaki; ouvrage revu, complété, et corrigé, sur l'original Japonais-Chinois, accompagné de notes, et précédé d'un aperçu de l'Histoire Mythologique des Japonais, par M. Julien Klaproth. 4to.

MISCELLANEOUS TRANSLATIONS FROM THE Oriental Languages. Vol. II. 8vo. Lond. 1834.

1. A Genealogical Catalogue of the Kings of Armenia, by Prince Hubboff. Translated from the Armenian into the Russian language, by Lazar Koosants; translated from the Russian into the English, and compared with the original Armenian manuscript, by James Glen, of Astrachan.

2. An Account of the Siege and reduction of Chaitur, by the Emperor Akbar; from the "Akbat Nameh" of Shaikh Abul-Fazl. Translated by Major David Price.

3. A short history of the secret motives which induced the deceased Alemdar, Mustafa Pâshâ, and the leaders of the Imperial camp, to march from the city of Adrianople to Constantinople, with the stratagems they employed in order to depose Sultan Mustafa, and restore to the throne Sultan Selim the Martyr; in the year of the Hijra 1292.

4. The Ritual of the Buddhist Priesthood. Translated from the original Pâli work entitled "Karma-wâkya," by the Rev. Benjamin Clough, Wesleyan Missionary, Ceylon.

5. The Translation of an extract from a Horticultural work in Persian, by Baboo Radhakant Deb, of Calcutta.

6. An account of the grand Festival held by the Amir Timur on the plains of Kaneh Gul, or Mine of Roses, after his return from Asia-Minor, and the defeat of Ildern, Bayzed or Bajazet. A. H. 803. Translated from the "Mulfuzat Timuri," or Life of Timur written by Himself, by Colonel Franklin.

HARIVANSA, ou Histoire de la Famille de Hari; ouvrage formant un appendice du Mahabharata; et traduite sur l'original Sanscrit, par M. A. Langlois. 4to. Two vols. in three Livrairs. Paris, 1834, 1835.

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